Kine WEEKLY

C.E.A. APPROACH TO PREMIER

See page 3

M-G-M BRAINS TRUST TAKES THE AIR!

The Question Master:

The Brains Trust:

Professor George B. Seitz

Professor S. Sylvan Simon

Commander Jack Conway

LEO: Mr. John Quiz Exhibitor, of Sprocket-on-the-Spool, asks:— "What does the filmgoing public REALLY want?"

SEITZ: That's easily answered! They want human interest; the drama and laughter of everyday life. More particularly they want the Hardy Family series. And, judging by reports from American theatres, they want LIFE BEGINS FOR ANDY HARDY even more than its predecessors. As Plato remarked . . .

SIMON: I agree with Professor Joa—I mean, Seitz. But isn't it quite obvious that these days the public wants comedy above all? And new faces, new personalities. For example, Red Skelton in WHISTLING IN THE DARK...

CONWAY: Well, all very true. But, when I was exploring the wilds of BOOM TOWN, I found out that nothing goes down quite so well as a rough-and-ready, big-scale action yarn, with Clark Gable leading the adventure. Now, in HONKY TONK he and Lana Turner . . .

LEO: I'm afraid that's all we have time for to-day, gentlemen. I must congratulate you on solving Mr. Exhibitor's problem so simply . . . And I feel I should point out to listeners that Professor Seitz, Professor Simon, and Commander Conway happen to be the directors of, respectively, LIFE BEGINS FOR ANDY HARDY, WHISTLING IN THE DARK, and HONKY TONK . . . which, by another astounding coincidence, are all to be trade shown very soon by:—

METRO-GOLDWYN-MAYER

Dedicated to
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INTO
RONAL
JAMES
OLYMPE
VILLIAM LUND
MICHAEL AMES
CLIFFORD EDWAR
RELEASED
JANUARY 12th
1942
MARK OF SHOWMANSHIP

A.B.P.C. REPORT AND ACCOUNTS

See page 18

Kinematograph WEEKLY

No. 1799 Thursday, October 9, 1941. Vol. 296

IDEAL KINEMA WITH THIS ISSUE

PROTEST AGAINST ARBITRARY CLOSING PROPOSALS

C.E.A. Plea to Premier

EXHIBITOR CASE ALSO PUT TO CHANCELLOR AND M. OF I.

A THREE-PRONGED PROTEST AGAINST THE PROPOSAL THAT EARLY CLOSING RESTRICTIONS SHOULD BE IMPOSED UPON KINEMAS HAS BEEN PRESENTED BY THE C.E.A. TO THE PRIME MINISTER, SIR KINGSLEY WOOD, CHANCELLOR OF THE EXCHEQUER, AND BRENDAN BRACKEN, MINISTER OF INFORMATION.

The representations seek to retain for exhibitors as nearly as possible their normal hours of closing during the early black-out period.

ARGUMENTS IN FAVOUR OF THE EXHIBITORS' VIEWPOINT AND AGAINST THE ARBITRARY IMPOSITION OF CURFEW ARE BASED ON THE FOLLOWING GROUNDS:—

(a) The efficiency of production and the maintenance of morale.

(b) Loss of revenue by way of Entertainment, Excise Profits and Income taxes.

(c) Early closing last year served no purpose and restricted playing time will make the exhibition of M. of I. propaganda increasingly difficult.

It is pointed out that if the worker is to be asked to put forward his best endeavours he is entitled to the opportunity of an evening's relaxation, which would be impossible were 7 o'clock imposed as a universal closing hour.

The purport of the three letters is as follows:—

THE PRIME MINISTER.

SIR,—This Association, which represents practically all the kinemas of this country, wishes me to bring to your personal notice reasons why kinemas should be allowed to retain as nearly as possible their normal hours of closing during the early blackout period.

"Last winter there were various restricted hours, none of which appeared to us to serve any particular purpose except to interfere with the public's opportunities for securing some much needed relaxation from the strain of war work.

"For example, 9 p.m. was fixed in some areas. It bore no relation to the time of raiding, which often began at 7 p.m., and we had to keep the kinemas open after 9 p.m. if a raid was still in progress. Consequently 9 p.m., was an arbitrary hour which was only effective on the nights when there were no raids.

London's Example

"There was a striking exception in the important London Metropolitan Police area, which covered the most heavily raided part of the country, where no restrictions were imposed. Our experience proved in that area, as in other parts of the country, that the public developed an additional sense in looking after itself. When there was raiding there was no need for restriction, as the public stayed away from the kinemas until a lull permitted them to return. We adapted our closing times according to public patronage.

"We hear that discussions are again proceeding as to early closing. In one of the Midland Civil Defence areas we are informed that a 7 p.m. curfew for kinemas is contemplated as from November 4. This hour of closing raises the question whether we should open at all, as without an evening performance it means a financial loss. In any event, it deprives the worker of the opportunity of visiting a kinema in the evening after a long day's work in the factory, and the kinema is to-day the only regular form of relaxation available each week. We have not heard that the public houses are to be similarly treated. They are already short of beer. A 7 p.m. compulsory exodus from kinemas may aggravate the shortage. Workers coming from work will not be able to obtain any relaxation at all. If this state of affairs continues for any length of time we are exceedingly apprehensive as to the detrimental effect upon efficiency and morale.

The Workers' Right

"Because matters of such national importance are involved we beg to submit our plea for your personal consideration. If you ask the worker to put forward his best endeavours in the factory he is entitled to the opportunity of an evening's relaxation. He also wants to see the whole of the programme. It seems to be overlooked that a worker wants to go home and have his high tea before going out for the evening. Consequently he does not arrive at the kinema before 7.15 to 7.30 p.m., when he wishes to see a full programme lasting from 2¼ to 2¾ hours.

"In the maintenance of morale we place first your inspiring leadership and your speeches which we are privileged to hear

Continued on page 25

Stockport Attack on Trade

SUNDAY FILMS REJECTED

Accusation and rebuttal provided a lively atmosphere at the meeting on October 1 of the Stockport Town Council at which Sunday opening was rejected by 45 votes to 13. During the debate, wages in kinemas were referred to as disgraceful.

The Watch Committee, by six votes to five, had recommended opening, with conditions including the following: Kinemas to open at 4.30 p.m. instead of 2.30 p.m.; that sometime between 7.30 p.m. and 8.30 p.m. there should be an interval of ten minutes devoted to a short religious service, conducted by a rota of various ministers in the town; no half-price for children on Sundays; charity contribution to be £1,000 a year.

Coun. W. H. Kinsley described the wages paid to the female employees in the Industry as the most disgraceful existing in the country. The employers should give the £1,000 they proposed to give to charity to their employees.

Replying to Ald. J. H. Stansfield (who has kinema Trade interests), the Town Clerk said he received a letter from the Stockport Cinematograph Exhibitors' Association enclosing a certificate from the competent military authority, asking him to take steps to obtain an Order in Council.

Later, the military authority declared the certificate had been issued at the request of the exhibitors' association.

Ald. Stansfield said the first approach was from the military to the association.

Ald. T. E. Hant said the action of the exhibitors, as interested parties, in sending a document to every member of the council was "the limit." With regard to the desire of exhibitors to make a contribution to the national effort, 5,000 kinemas, it was expected, would be making a profit of £7,000,000. After the revelations about kinema wages he could not understand the audacity of the exhibitors in not being content with six days a week.

The recommendation of the Watch Committee was not approved.

WAR MEMBERSHIP OF A.C.T.

NEW REGULATIONS

Details of a war emergency membership of the A.C.T. have been circulated this week. It applies to those persons who have joined the Industry in place of those recruited by the Armed Forces.

Mindful of its obligations to those who were members before joining up, the A.C.T. have permitted the enrolment of this new class of membership on payment of the same entrance fee and descriptions as the ordinary member with all the usual rights and benefits of membership.

At the end of the war membership of the section shall be reviewed with a view to transferring to ordinary membership as many technicians as the circumstances of the Industry permit.

The A.T.C. will, however, make every effort to ensure that the post-war Industry will so develop as to be able to absorb all technicians who are now in it; those who will return from the Armed Forces; and all those who may in the future desire to work in all sections of film production, whether features, shorts, newsreel or laboratory.

A.B.P.C. Chairman's Tribute to C.E.A. Officials

Enthusiastic testimony to the work carried out by officials of the C.E.A. appears in the speech of the chairman of A.B.P.C., Sir Ralph Wedgwood, sent out with the accounts and notice of the fourteenth annual meeting.

"In common with others, we are, of course, faced with staff difficulties resulting from the country's call upon our personnel, and our kinemas are subject, naturally, to local regulations, not only as to their opening and closing hours, but also as regards their administration. While the public's need of entertainment, such as we supply, is specially required at this time and in our business with the various authorities concerned we are treated with sympathy and consideration, we rely for the effective representation of our interests to a very great extent upon the Cinematograph Exhibitors' Association.

"I would like to take this opportunity of expressing our appreciation of the untiring energy and ability with which its president, secretary and officials have assisted us in this connection."

New Partner for U.A.

SELZNICK ACQUIRES FAIRBANKS HOLDING

With the acquisition on Monday last, at a cost of 1,250,000 dollars, of a 25 per cent. interest in United Artists Corporation, David Selznick becomes a partner with Charles Chaplin, Mary Pickford and Alexander Korda in this important producing concern, cables the KINE. New York correspondent.

The stock acquired to secure partnership is the Fairbanks holdings together with some Goldwyn stock recently turned back.

The contract signed holds for at least ten years.

The deal opens the way to the production of four super features under Selznick's supervision, plans for which are already under way. They will be world released by United Artists.

The pictures are "Keys of the Kingdom," a film version of the new Cronin novel, "Claudia," which has been running in New York for over twelve months as a stage play; "Jane Eyre," the famous Bronte subject; and "Tales of Passion and Romance."

"Claudia," the film rights of which were secured at the high price of 287,500 dollars, is, according to E. T. Carr, joint managing director of United Artists in this country, "the best play I have ever seen."

"I saw it at the Globe Theatre, New York, on the evening of a sweltering summer day. In spite of the heat, and although the play had been running over a twelve-month the theatre was packed."

Mr. Carr expects that the four films will all be delivered in this country before eighteen months have passed.

DISTRIBUTION OF M. OF I. FILMS

No Instance of Dissatisfaction

The suggestion that "monopoly concerns" were able to pick and choose propaganda subjects sponsored by the M. of I. was made in the House of Commons on Tuesday by R. Duckworth, who urged that distribution should be Government controlled.

Mr. Duckworth asked the Minister of Information whether he was aware of the public dissatisfaction that the major kinema circuits of the country picked and chose among the Ministry's films and that in many cases the best films such as "Target for To-night" cannot be properly shown because they are sold on an exclusive basis to the circuits in question. He asked why, if factories are controlled in war-time, steps are not taken to enforce a proper and most widespread display of these films on which the State money is expended without reference to the wishes of monopoly concerns.

Brendan Bracken: No instance of public dissatisfaction has come to my notice. The short films produced by the Ministry of Information have been shown with the same regularity in circuit kinemas as in independent kinemas. These films are offered to all kinemas without reference to the wishes of any monopoly concerns either free or through the usual distribution channels of the film trade.

Draft Report on Production Man-power

STRONG OPPOSITION FROM TRADE UNIONS

STRONG dissatisfaction with the Report of the Man-power Panel on studio requirements is forthcoming both from producers of films and the labour interests involved.

It is understood that the Association of Cine Technicians and the National Association of Theatre and Kinema Employees (the two Trade Unions involved) are firm in their opposition and that they are supported by the producers of shorts and the Ministry of Information.

It is probable that these bodies will sign a minority report, which in view of the balance of support and opposition to the draft, may either become a majority report or may effect large modifications.

Opposition is based upon the contention that films required for the national effort cannot be made if the personnel at present available is further reduced.

The A.C.T. urges that the present number of technicians, about 1,500, is a bedrock requirement. Almost all pictures now being made have a propaganda value and a number are practically service films, required and inspired by the soldiers, sailors and airmen themselves.

If present call-up arrangements are unchanged, however, only about 500 technicians will be left.

Actually engaged on documentary and short films of the kind sponsored by the Ministry of Information are about 200 technicians, and 160 of these are shortly due for Army service. Mr. Bevin, the Minister of Labour, may therefore shortly be engaged in a wrestle with Mr Brendan Bracken, the Minister of Information.

S.O. ADMITTANCE OF CHILDREN

LIVERPOOL TEST CASE TO BE FOUGHT

The condition imposed by Liverpool City Justices that no children be admitted to Sunday performances of films is being challenged by Liverpool exhibitors, and a test case will be fought to decide whether or not the condition is *ultra vires*.

The test is being embarked upon in a friendly spirit in order to decide whether licensing bodies have power to impose such a condition.

The writ is being issued against the Justices in the name of a single exhibitor who has been selected to act.

No kinema in Liverpool will avail itself of the permission to open on Sundays until the decision is made by the High Court.

A similar condition imposed by Warrington magistrates is not being accepted, and no kinema will open on Sundays in Warrington pending the Liverpool decision.

RESERVES AGAINST E.P.T.

VALUABLE HINTS FROM A. SNAPE, A.S.A.A.

A survey of the provisions for repairs and renewals of kinema fittings which might be made in balance-sheets was presented at the C.E.A. Manchester and Salford branch meeting on Friday last by A. Snape, A.S.A.A.

This survey is set out in the IDEAL KINEMA supplement to this issue of the KINE., together with other informative articles on kinema upkeep and technique.

To-day!

England v. Scotland

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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HELPING TRANSPORT

IT is no doubt part of the bureaucrat's make-up to put the ordinary events of daily life into a series of pigeonholes and make them fit in with the shape of those pigeonholes however far they may be from real adjustment. In this way rules and regulations can be drawn up and details in the citizen's existence may be codified.

We are therefore not surprised when one local authority after another sets itself to clear the streets of amusement crowds at the time that offices and factories are closing by making demands upon the kinemas which would ensure that they lost a full house every day, although the effect upon the public transport arrangements might be quite imaginary.

Nevertheless, it seemed good, or at least easy, to work on the basis that when a programme has been seen through the kinema promptly empties, and therefore a volume of foot passengers suddenly appears which has to be controlled and carried away by bus and tram.

Actually this is a theory which has no relation to fact. Patrons do not come out into the streets *en masse*—except at the end of the last house—and when they do leave the kinema a small proportion only need public transport home.

And if they do not complicate the workers' bus problem, is there any other reason why their convenience and the kinema owner's business should be upset? There is a rather widespread disposition to start control of such matters as kinema hours just for the sake of control. There is quite enough interference with legitimate business organisations already, and honestly we should have thought the Town Hall officials had plenty of work without adding jobs which serve no useful purpose.

SUNDAY IN SALFORD

WHAT is principle? Evidently some members of the Salford Watch Committee hold that if Sunday opening is granted exhibitors will work to some sort of rota plan, and the general exercise of the right will be avoided. They register their objection as a gesture, and then suggest a way to get round the ban.

Although the Council has obtained a draft order, the kinema proprietors have not submitted applications. They, first of all, want to know the conditions under which licences will be granted.

At last week's meeting of the Watch Committee it was agreed that children under the age of 14 be not admitted to Sunday shows unless accompanied by an adult.

It all seems to us very unsatisfactory. Your local authority, which hates the idea of Sunday opening on principle, should refuse to make suggestions for a compromise; then, faced with a firm decision, the exhibitors could demand a showdown. In the final settlement we might arrive at that state when we apply for a thing because it is our right, and tinkering with it by unwilling administrators of the law will be a thing of the past.

If it is wrong to open on Sunday, it should be banned. But, as we know no reasonable man would claim this, for heaven's sake let there be an end to this partial concession idea.

Long Shots

THE A.B.P.C. ACCOUNTS — WARNER AND RELEASE POLICY—THANKS FROM THORPE—REGULAR PENNY GIVERS—DEUTSCH ON DECK AGAIN

THE new Board of Associated British Picture Corporation is to be congratulated on the wealth of financial detail it provides shareholders, states my City Office colleague. Whereas at the recent meeting of Gaumont-British the chairman stated that it was not in the interests of the group to publish a consolidated balance sheet, the A.B.P.C. board gives not only a consolidated balance sheet, but also a consolidated profit and loss account.

IN the circumstances prevailing last year, I have no doubt that shareholders at the Annual Meeting on October 29, will regard the £6,000 increase over the previous year's trading revenue of £1,427,157, as satisfactory, notwithstanding the decision again to pass the ordinary dividend. It is to be hoped, however, that the optimistic note sounded by Sir Ralph Wedgwood will be justified during the remaining six months of the current year and that it will be possible to resume the yield on the £2,000,000 ordinary capital. If all goes well, an interim early next year would not surprise me.

ONE feature of the new Chairman's report is the tribute paid to the work of the C.E.A. It is the first time, I think, that a public acknowledgment of this klnd has been made by any of the big circuit chiefs. The association of Warners with the group is evidently a source of gratification, and I have no doubt that the future endeavours of the joint managing directors, Eric Lightfoot and Max Milder, will ensure the steady progress and success of the organisation.

CERTAINLY A.B.P.C. is fortunate in its heads. Eric Lightfoot's work, first with Union and now with the parent company, has had much to do with its continued pre-eminence, and his associate, Max Milder, has assumed his new duties with enthusiasm and assiduity. He can be seen every morning about 9 o'clock wending his way from Warner House to Golden Square.

THE full significance of this A.B.P.C.-Warner tie-up is not yet apparent, but I shall be surprised if the booking and exhibiting strength of the combine does not result in considerable changes in trade practice. One important point which occurs to me is the likelihood of the general release policy being dictated in future by Warners. So far another major renting concern has enjoyed supreme influence, but control—or rather joint control—of 500 theatres is a lot of control. Time will tell.

HOPE expressed a week or so ago that Oscar Deutsch would be able to attend the "49th Parallel" luncheon yesterday (Wednesday) crystallised into certainty with the receipt of a telegram early this week. This announced Mr. Deutsch's first public appearance following his recent serious illness.

THE news was gratefully received by those invited to attend, for Oscar Deutsch is a figure in this industry who has endeared himself to a wide circle of friends. His intention to appear at the luncheon may be taken as a witness of his faith in the picture, now brought to the screen after many vicissitudes.

MAX THORPE asks the KINE. to express his sincerest appreciation and gratitude for the flood of messages of congratulation and good wishes that have poured in on him following his appointment as Acting Managing Director of Columbia. He points out that much as he would like to, it would be impossible for him to reply to all the messages he has received and hopes that this acknowledgment through the generous medium of the Press will be accepted by all his well-wishers as an expression of his appreciation which can best be summed up in a big, warm "I thank you."

IT is good to know that a satisfactory settlement has been reached in the matter which has been in dispute between British studio technicians, on the one hand, and Herbert Wilcox and Imperator Films on the other. The Association of Cinema Technicians, through its secretary, George H. Elvin, has been active in the matter and a payment of amounts outstanding to a total of nearly £4,000 is being made.

YESTERDAY, Wednesday, was the occasion of a farewell luncheon to George Archibald on his relinquishing active work as joint managing director of United Artists to take up a position in the national interest. E. T. Carr presided over the function, at which a presentation was made on behalf of members of the assembled staff.

David Selznick, who has acquired the Fairbanks holdings in United Artists

FOR one reason and another the conscience of the Trade is far more susceptible to its responsibilities to the C.T.B.F. than used to be the custom. Or perhaps it would be fairer to say the needs of the Fund are understood by a wider circle, for all of us must admire the year-in-year-out work of many well-known film men.

THERE is a letter on another page pressing for greater support from some of the big stars; and every day we hear of self-help suggestions from the little men. To back up those who are organising staff collections I commend a booklet just issued by the Fund's publicity manager, Frank Tilley.

OF course, he has a strong case, but his way of treating it adds greatly to its appeal. In the first place, I would praise this work for its policy of talking as though its readers are grown-up, intelligent beings, and capable of understanding not only the needs of the Trade's charity, but the power of the individuals—properly organised—to take care of it.

AS the little brochure points out, a penny isn't much these days, but a whole army of "Regular Penny Givers" can achieve wonders. And when we read a few of the typical cases quoted we can see beyond the pathos a great lesson of mutual help. You can believe in that without forgetting the benevolent inspiration of those which have organised the C.T.B.F.

WHEN Teddy Carr has news of something outstanding in picture production, or of a promising development within his parent company his enthusiasm is good to see. It is then that film salesmanship is seen as one of the major benefits of civilisation.

10 PER CENT. ADMISSION TAX IN U.S.

Kine. New York Cable from Motion Picture Daily

NEW 10 PER CENT. Federal Admission Tax is to be effective October 1, there will be little effect on nation wide grosses; the returns are to be filed monthly.

EDWARD SARGOY, Counsel to the Industry Copyright Protection Bureau, disapproves of U.S. adherence now to the International Copyright Union.

MAJORITY OF local units of the Allied States National Exhibitor Association ratify the proposal that Allied participate in joint industry committee aiming at better relations with industry branches. A referendum taken after the convention rejected plan.

THE ARBITRATION system has been effective eight months, during which period 123 complaints have been filed.

OSCAR HANSON quits Nathanson Odeon Circuit, Canada, and other Nathanson firms; the cause is believed to be a division of authority in Odeon management. Paul Nathanson may succeed as President of Empire Universal; Famous Players Canadian denies negotiations with Hanson affiliation.

DISNEY ABANDONS plans for a South American cartoon studio.

MONOGRAM DIRECTORATE re-elects Ray Johnston as President, and announces sales so far this year are $400,000 over previous year.

SENATE PROPAGANDA probe is recessed this week and scheduled to resume next Monday.

I CALLED into his office on Tue[illegible] with my New York correspondent's cable in my hand to find that he had just received a cable in almost identical terms from his New York office. "I am the happiest man in Wardour Street," he said. "It means a wonderful addition to our product, and the entry into the structure of United Artists of one of the leading figures in American film production."

AN interesting visitor this week has been Martin Paggi, the sound expert, who has returned to Britain after supervising the sound on the "Major Barbara" sequences which were reshot in Hollywood for the American version of the Pascal production. He hopes to be able to get out of the recording side and embark upon direction. In the General Service Studios he met the Kordas—Alex, Zoltan and Vincent—who were working on Alex's latest production, "Lydia," which will be shortly shown in this country. Ned Mann, Lawrence Butler, and Jack Oakie, who built Denham studios, were others working at the plant.

THE proceeds of the George Formby tank concert at the Odeon, Leicester Square, are to be interpreted as 480,000 steel rivets. It came about this way. George and Beryl visited the Ministry of Supply last week to hand over the cheque for £2,776 19s. 8d. to Lord Bennett, and announced that he had "brought a bit o' brass to help buy more tanks," adding that Beryl had come with him to see that he didn't spend it on the way.

ASKING how much of a tank he could buy for that amount he was told that it would cover the approximate cost of one of the following items:—4 turrets, 6 caterpillar tracks, 6 heavy tank guns, 14 tank machine guns, or 480,000 steel rivets. "I'll take the rivets," said George, "I believe in getting plenty for my money."

THE holding of a farewell presentation is usually warrant enough to infer the recipients' departure, so that I can sympathise with my colleague who last week recorded the move of N. Graham Davidson from the Capitol, Winchmore Hill, which seems to have been somewhat premature. It appears that Davidson had been offered another hall and members of his staff registered genuine sorrow in an appropriate fashion. Then a hitch arose and the move was cancelled, whereon the staff made him a handsome presentation as a mark of their pleasure that he was remaining. And, he tells me, they really meant it.

SO many people have left their homes without giving the postal authorities a forwarding address, that the Dead Letter Office has sacks of letters from British prisoners of war in Germany that they have been unable to deliver. Universal News, in its current issue, shows close-ups of a number of these undelivered letters; the commentator meanwhile reads out the addresses, asking people affected to claim their letter from Universal News.

IN this way, through the wide circulation of the reel, it is hoped that numbers of these Dead Letters will be claimed. The newsreel is performing an extremely useful service by this innovation, which will be repeated in future issues.

THE suggestion that our island is too cramped to permit of full-scale manœuvres in the modern style is endorsed by George King and John Stafford, who have found difficulty in their search for suitable locations for their production "The Anzacs Ride Again." The story necessitates vast backgrounds, and the lack of these in this country, together with the other major problems of stars and studio space, has caused the producers to consider the possibility of sending a British aviation unit out to Australia where the whole of the picture could be made.

THE wide sweep of the story ranges from Australia, through Egypt, and across the desert wastes to Libya, and although the King-Stafford partners have spent many weeks searching the English countryside for locations, it must be admitted that there is very little, if any, suitable setting where the wide desert and the battle-famous fortified situations could be reconstructed with realism.

A READER who is doing crowd work at Shepherds Bush tells me that a recent crowd scene in which 300 players were employed, the majority were old-timers. In one row of 20 men it was estimated that over 1,000 years of film and stage experience were represented.

THE STROLLER.

Close-Ups

By

— Screencomber —

I.M.P.S. SESSION

NOT much credit or publicity has been given to the little-known Department of Interferences Methodically and Plentifully Supplied, or the I.M.P.S. as it is known for short. Here is a verbatim report of a meeting which this column was privileged to attend.

"Well, well—ha, ha—gentlemen. We've successfully messed up the black-out, food distribution and the call-up of essential workers. How about some fun with the film folk, eh?"

"Come on, Gadsby, you old tease, you're up to some mischief, you rascal. What is it—tee-hee, hee?"

"Well, Snork, old fellow, you know this Quota Act—shove 'em all in clink if they don't show British. Well, just for fun I had the Government take over floor space for storage, but they got over it, so I arranged to call up all the workers, so they can't make pictures, and as the exhibitors then can't get the Quota demanded by law, we've got 'em, see?"

"Oh, jolly good, jolly good. I say, chaps, this should be a spiffin' jape. And now I've got to make an apple-pie bed for Winny round at No. 10, and how about you other fellows running down Whitehall and ringing all the bells. Oh, ha, ha, ha, he, he, he!"

BROKEN-HEARTED PRODUCER

SONG to be sung by a chorus of famous producers to the Government Department which is threatening to call up studio personnel. To tune of Fred Astaire's "You Can't Take That Away From Me," from the Radio picture:—

The guy who sweeps the stair,
The lad who brings the tea.
The man who cuts my hair,
No, no, you can't take those away from me.

The man who minds the lamps.
The one who cries "Take three."
The boy who licks the stamps,
No, no, you can't take those away from me.

Tho' they'll never, never understand in a Government Depart.
There are some folk who're essential to our art.
The man who fumes and frets, and says, "We'll shoot, shall we?"
The one who says, "Yes, let's."
No, no, you can't take those away from me,
You can't take those away from me.

POOR KID

MAUREEN O'HARA has secured a Reno divorce from her R.A.F. husband because of "lack of understanding." That he had every chance to get to understand her is shown by the fact that the day after she was married she sailed for Hollywood and they have not seen each other since.

She sailed away
On her wedding day.
He wished her happy landing.
So then, of course,
She'd a Reno divorce
Through his lack of understanding.

NEW FILM NOVELTY

A SENSATION has been caused in film circles. Ever noticed that only sensations are caused in film circles? Nary a stir or a ripple, always a sensation. And this particular sensation is the news that Wart Winkleheim, that master showman and master crook, intends to produce a film that has absolutely nothing to do with the R.A.F.

The novelty of such a subject cannot fail to interest both those exhibitors who failed to show "Target for To-Night." With practically every British and American studio hard at work on air epics and looking like miniature aerodromes, Wart had some difficulty in finding floor space to make a non-flying epic.

However, with his customary ingenuity he managed to book the necessary space in an aerodrome, and as all the planes were out on hire for film production, Wart was able to enjoy peace and quietness from the noise and hum of plane engines so inseparable from film studios. The picture is to be called "The Solid Earth."

EXPLANATION

"LORD WOOLTON Ate Grass Extract: Why Shouldn't You?" says Professor Haldane in an article in the *News Chronicle*. Professor Haldane must know that, in addition to carrot juice, standing on their heads for twenty minutes, turnip-tops, milk baths, mangel-wurzel stews, mud baths, and such like, grass has always been a favourite beautifier among film actresses. Perhaps the Brains Trust could tell us how else so many well-known actresses bear such a strong resemblance to some of our famous Derby winners.

EPITAPH

He asked Sam Eckman for "Wind" at flat rate.
The funeral takes place on Friday at eight.

Clark Gable and Rosalind Russell in THEY MET IN BOMBAY, forthcoming M-G-M offering

CHILD PATRONS UNWANTED IN SCHOOL HOURS

Birkenhead Exhibitor's Statement

A CLEAR-CUT statement has been issued by E. H. Whittell, supervisor of S.M. Super Cinemas, Ltd., in the Birkenhead area and vice-chairman of North Western branch, concerning the census to be taken for the Birkenhead Watch Committee to ascertain the number of children attending kinemas during school hours. He states:—

"I am sure Birkenhead exhibitors wish it to be known that children are not encouraged at local kinemas during school hours.

"One of the most serious difficulties with which our front-of-house employees are faced, is that of preventing juveniles soliciting adult patrons to obtain tickets for them, thus manœuvring round the condition which says 'children must be accompanied by a parent or bona-fide guardian.' That procedure is discouraged with all our power. Apart from an occasional leakage, I am sure no children get into the kinemas during school hours.

"In order to limit the attendance of children, several Birkenhead kinemas have cut out half-price admissions altogether.

"We want to assist the authorities in solving the problem which they consider confronts them, by any reasonable means they may suggest, so long as the normal course of adult business is not in any way prejudiced. I am sure I am voicing the opinion of the Trade when I say we will do all possible in getting the children to school when they should be there."

KINEMAS BARRED TO WINDSOR CHILDREN

Windsor has decided to ban children under 16 from kinemas and theatres, and to close all schools, as a precaution against the spread of infantile paralysis.

There have been seven cases in Windsor during the past two months—the last a week ago. All the patients are now convalescent.

Kinemas Change Over to Legitimate

At Golders Green and Bolton

The Golders Green Orpheum, controlled until recently by the Odeon circuit, reopened as a theatre on September 29 with "Smilin' Through," presented by Thornwall Productions (under the management of George Black, Jun., and Harry Hanson) and produced by William Mollison, thus reverting to the original purpose for which it was built.

It is understood that the promoters of this enterprise have acquired control of the Majestic and Carlton kinemas, Tottenham Court Road, which will reopen in several weeks, one as a news theatre, the other presenting North London releases.

Bolton Reversion

The Bolton Theatre Royal changes over from films to live shows on October 20, thus reverting to the policy for which it was originally built.

W. R. Bleakley, managing director of the company, said that the reason for the change was to meet the growing demand for this type of show.

NEWPORT S.O. TAX INCREASE

Payment in Advance

In renewing Sunday opening licences at Newport, the Isle of Wight County Council has increased the consolidated charity contribution by 20 guineas to 70 guineas.

The assessment, which remains in force until March 31, 1943, is to be apportioned between the five kinemas concerned in accordance with their respective seating capacity.

The first payment is to be made one half-year in advance and thereafter quarterly in advance.

"BLIND EYE" TO TRADE PRACTICES

CHALLENGE TO THE FILMS COUNCIL

By Jack Prendergast

PRAY silence for The Report of The Films Council. And I mean dead silence if you expect to hear anything beyond the turning over of the pages.

To those who are aware of the existence of the Films Council, it has always possessed an element of mystery fluctuating between the Karloffiian and the Topperonian. If perchance you know and meet with one of the Klan and his brow is beetling, then the Industry is threatened with *control* (basso profundo); if, on the other hand, with a knowing wink coupled with a slight belch, then you know the Council has had tea and biscuits.

In the meantime, the poor old British Film Industry is told that lack of co-ordination among Government departments is a new complaint to be added to the anæmia of finance and the amputation of personnel.

In this much publicised Trade I have never seen a photograph of the members of the Council; I think we are entitled to see what the physicians look like and to give us an opportunity of telling them we now know "aqua pura" is water. What they must avoid in their next report is to tell us that the co-ordination of Government departments has encouraged the lack of finance.

The British Market

Yet staring them right in the face is a market of some 4,000 odd kinemas compelled by law to show 20 per cent. British quota *now*. Without explaining what they mean the report says: "The modification of some Trade practices might ease the position."

This statement is followed by: "We have since learned that little progress could be made along these lines."

Is it possible that they might be referring to bars and/or concurrencies and a more equitable distribution of quota product between all exhibitors?

If so, have they noticed the distribution of "Target for To-Night"? Four circuit kinemas ran it in one week in one town, and a fifth would have been added if he could have been granted permission to show it in his kinema, one of the biggest and best in a town of 100,000. Here is an example of what certain exhibiting interests will do when they think they have a winner.

And what they did is what British films need, **playing time.**

Let us ask, will "49th Parallel" get comparable playing time?

We read Government money was put up to make this film.

Playing Time Guaranteed

I had a talk before production with one of the sponsors of this film, and the possibilty of a tie-up with the independents for the fullest possible playing time for this film was discussed. I supplied some data on the independent market; the idea was to offer the backers—including the Government—a guaranteed market, i.e., playing time as a security from the combined market of independants and circuit.

The Films Act would say this is illegal because you cannot book before Trade show and registration, etc.

Whilst that is a protection to avoid advance block selling of imported product, yet it is noticeable that year after year the same product goes to the same circuits. It would be interesting to know if there were any arrangements for playing time for "49th Parallel" before it was made, and if this contributed to its making? I would like to think there were, because that is what is wanted, and it shows that an operator of kinemas with the average sense of showmanship would guarantee playing time to a film set-up like "49th Parallel"—story stars, etc., etc.

The point is, the opportunity is not given to the whole market to participate equally—namely, a circuit decides to sponsor a film by offering playing time by gentleman's agreement; or what have you.

Let us say the top number of circuit dates is 300, and a minimum of, say, 1,000 dates are essential coverage. Where are the other 700 dates to come from?

The independents; but owing to Trade practices most are forced into a subsequent run position though they are obvious concurrencies.

Finance is entitled to be cautious when two-thirds of the market is not consulted to sustain a British Industry.

An exhibitor who has no interest in the British Film Industry is not worth his salt.

A vigorous British Film Industry is something more than just money at the box-office; the Americans appreciate our talent and we appreciate theirs, but they must smile at the manner in which we ship talent over there for nothing and buy it back in a million dollar way. We have not only frozen credits in this country, we have got—Pray silence for The Report of The British Films Council!

CROWN UNIT CONDITIONS

A.C.T. Agreement with M. of I.

After prolonged negotiations A.C.T. has now agreed with the Ministry of Information terms and conditions in respect of technicians employed by the Crown Film Unit. They fix minimum salaries for all technical grades at least equal to those observed in the A.C.T. Standard Documentary Agreement; provide for agreed rates to juveniles (trainees); and for the payment of the standard documentary Cost-of-Living Bonus to all technicians.

For the first time in the case of technicians employed by the producers of documentary and short films, provision has also been made for the payment of overtime to most grades of employees.

The provisions are retrospective to September 1.

"Calling All Stars"

MORE AID URGED FOR C.T.B.F.

OUT of the past come memories of the uphill struggle of those who fought strenuously to set the Industry on its present pinnacle.

Many pioneers and producers—and film artistes—have fallen by the way; it has not been possible for them to weather the storm. The kinema business undoubtedly owes to them a tremendous debt, for it has been due to their efforts of 30 to 40 years that the Industry did not fade out as a craze—as was predicted when the roller skating rinks were dying.

"Glebelands" is a refuge to-day, but war conditions have demanded great inroads on the Trade's fund and new schemes for its upkeep must be devised.

But may I ask if the British kinema stars—male and female—have done their bit to help their less fortunate brothers and sisters?

I am reminded that one film star who has made a fortune out of the kinema business has used her energies not to help the kinema but the music-hall and variety charities. It is true she started on the halls, but her fortune was not made there. Her husband, a film producer, also made a fortune without contributing to the C.T.B.F.

One well-known film comedian made £150,000 on film work in a war year, his income being double this in pre-war years. But I don't think he has used any of his popularity or his energies or his money for the help of the business he has derived so much benefit from.

Is it possible they have not realised the debt they owe to the pioneers? At "Glebelands" are many cubicles dedicated by American film stars, but I do not remember one cubicle dedicated by English film stars. I am, of course, open to correction. But I do know that producers and film stars have not pulled their full weight on behalf of the C.T.B.F.

Hundreds of one-time stars and managers are now grateful for an occasional £1 1s. a day in crowd scenes. But how about many other days idle?

I have always urged an appeal to be broadcast by the C.T.B.F., and Reginald C. Bromhead has tried very hard to get behind the B.B.C. quibble that the C.T.B.F. is a trade organisation. Personally, I think this excuse could be disposed of in view of the great help the kinema is to the Government. Would it not be possible for the C.T.B.F. to form a subsidiary of the C.T.B.F. composed of producers and artistes—or artistes only? That would be the stars' chance to help.

P. EDWIN PATERSON.

9, Burton Street, W.C.1.

SHEFFIELD C.T.B.F. DECISION

Grant in Lieu of Seat Levy

Because the Sheffield exhibitors have their own Benevolent Fund they will not take part in the scheme for a levy of a penny per seat for the Cinema Trades Benevolent Fund.

They recognise, however, that the C.T.B.F. has a wider application, as it includes the workers of allied trades, and they will make a grant of £66 13s. 4d. if the renters will contribute £33 6s. 8d. on the same basis as the penny per seat scheme.

Reginald Bromhead, chairman of the C.T.B.F., went to Sheffield and discussed the arrangement with the local exhibitors. He appeared to be quite satisfied with the arrangement arrived at.

DUDLEY FREE CHURCH'S ALLEGATION

Trade Pressure on Services to Apply for S.O.

In its opposition to the proposed Sunday opening of kinemas, the Dudley Free Church Council makes an allegation which local exhibitors should demand to be substantiated by fact.

The charge is made in a letter to the Town Council that

"It is a well-known fact that in some districts where units of the armed forces have been stationed pressure has been brought to bear on the commanding officers by representatives of the kinemas concerned to make the necessary application to the local authority."

The letter also states, during the last ten years it has been the determined policy of the Industry to secure Sunday opening in as many parts of the country as possible, **not in response to public demand, but as a business proposition for commercial gain.** Tremendous sums of money, it is alleged, have been spent by the Industry on propaganda to secure their own interests in this direction, and every possible excuse seized upon to create so-called public opinion in favour of legislation.

Under the Defence Regulations

In cases where Sunday opening has been secured the statement declares it has been subsequently proved that the percentage of members of the armed forces attending Sunday performances has been very small, the audience consisting mainly of civilians. It is contended that one kinema would provide more than sufficient accommodation.

Smoke Bomb in Kinema

The Stipendiary Magistrate at Huddersfield fined John H. P. Bedford £2 for having thrown a smoke bomb into a local kinema.

In rebuking the offender, Mr. Briggs said: "Had there been a panic people might have been trampled to death merely for your amusement."

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., OCT. 9, AND WED., OCT. 15

Thursday

Angels with Broken Wings (*British Lion*)

Phœnix Theatre. 11 a.m.

Cast: Binnie Barnes, Gilbert Roland, Mary Lee, Billy Gilbert, Jane Frazee, Edward Norris, Katharine Alexander, Leo Gorcey, Lois Ranson, Leni Lynn, Marilyn Hare, Sidney Blackmer, Tom Kennedy. **Director:** Bernard Vorhaus.

Another big presentation is "Angels with Broken Wings" a scintillating Republic comedy with music, presenting the diverting theme of five charming young girls trying to straighten out the complications which have cropped up in their widowed mother's second romance.

The various manœuvrings to which the girls resort provide most entertaining highlights.

Five starlets from Republic's contract list—Jane Frazee, Mary Lee, Leni Lynn, Lois Ranson and Marilyn Hare—are seen as the girls. All of them have had important previous work but this picture is said to offer them their first "big" chance towards stardom.

Binnie Barnes, known to millions of fans the world over for her excellent characterisations, has the role of a scheming gold-digger. Katharine Alexander, that of the mother of the youngsters who are determined to marry her to the man of their choice.

Dashing Gilbert Roland is once more seen in one of his romantic Latin roles as Don Pablo. Edward Norris has a big role, while an unusually large cast of comedians featured in this film is headed by Billy Gilbert and Leo Gorcey, ex-Dead End Kid.

Bernard Vorhaus directed.

The short which precedes the picture is "This Place Australia," a one-reeler.

My Life with Caroline (*RKO-Radio*)

Cambridge Theatre. 2.30 p.m.

Cast: Ronald Colman, Anna Lee, Charles Winninger, Reginald Gardiner, Gilbert Roland, Katherine Leslie, Hugh O'Connell, Murray Alper and Matt Moore. **Directed and Produced by** Lewis Milestone.

"My Life With Caroline" revolves around the casual romances of a neglected wife and the ingenious strategy by which her husband thwarts her intended elopement and holds his home together.

Because of the pressure of business, Colman cannot spend as much time as he would like with his wife, Anna Lee. And she, living at various expensive resorts with her pleasure-seeking father, finds herself falling in love with handsome young millionaires who have no trouble in convincing her that she is terribly misunderstood.

At an Idaho ski resort Miss Lee has fallen in love with Gilbert Roland, a rich young South American, and is planning to divorce Colman when he arrives on the scene.

Aware of the scheme, Colman pays assiduous attention to his wife and adroitly breaks up her romance by skilfully reminding her of her previous affair with Reginald Gardiner, a wealthy sculptor.

The rôle of the tolerating and comprehending husband is said to be played splendidly by Ronald Colman, while Anna Lee shines as his romancing wife.

Friday

Hurricane Smith (*British Lion*)

Phoenix Theatre. 11 a.m.

Cast: Ray Middleton, Jane Wyatt, Harry Davenport, J. Edward Bromberg, Harry Brandon, Casey Johnson, Charles Trowbridge, Frank Darien, Howard Hickman, Emmett Vogan. **Director:** Bernard Vorhaus.

Hailed as an absorbing and dramatic film with many an ingenious plot twist, "Hurricane Smith" has Ray Middleton and Jane Wyatt in the leading rôles. Middleton plays the title rôle of "Hurricane Smith," a rodeo cowboy who has been framed on a murder charge. Aware that the real crooks are "Eggs" Bonnelli (J. Edward Bromberg) and Sam Carson (Henry Brandon), and unable to prove it, he is condemned to death.

On his way to prison Smith makes a daring escape and is actually made a free man when the authorities mistakenly announce that he has been killed. Smith then goes into a remote part of the West with his bride (Jane Wyatt) to begin a new life. During the first four years he rebuilds a forlorn ghost town into a thriving and prosperous community. Then "Eggs" Bonnelli rediscovers him and threatens to call in the police unless Smith will give him half of all he owns.

Thus Smith is faced with two alternatives: he can accede to Bonnelli's wishes and pay blackmail for the rest of his life, or he can let the man go to the authorities and destroy all he has managed to accomplish. The way Smith makes his decision is said to give the picture its "different" twist and affords a highly exciting climax. Original story by Charles G. Booth

Charlie Chan in Rio (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Sidney Toler, Mary Beth Hughes, Cobine Wright, Jun., Ted North, Victor Jory, Harold Huber, Sen Yung. **Director:** Harry Lachman.

South America's glamour city becomes the locale of the new murder mystery, "Charlie Chan in Rio," where a ruthless killer runs rampant amid the glittering gaiety of the Brazilian capital's night spots, and Charlie Chan solves his most baffling case in what is reported to be a cleverly conceived and cunningly worked-out mystery picture.

Truth-evoking cigarettes, impregnated with a certain drug, enable Charlie Chan to obtain valuable evidence from suspects. The cigarettes act much in the same way as the lie-detection machine, with the distinction that those given the cigarettes talk freely.

"Charlie Chan in Rio," it is stated, is one of the most exciting of all the "Chans" and boasts plenty of suspense and drama.

Sergeant York (*Warner*)

Cambridge Theatre. 2.30 p.m.

Cast: Gary Cooper, Walter Brennan, Joan Leslie, George Tobias, Stanley Ridges, Margaret Wycherly, Noah Beery, Jun. **Director:** Howard Hawks.

A new mile-post in film entertainment is set up by "Sergeant York," which has all the assets of stars, romance, drama, excitement, a fascinating story with thrilling backgrounds.

Joan Leslie has the feminine lead opposite Gary Cooper, as a simple mountain girl with keen wit and lovable personality. Of equal importance is Walter Brennan, Academy Award winner, cast as Pastor Pile, whose homely philosophy becomes part of York's creed when he registers as a conscientious objector against war. York, a sharp-shooting farmer who "gets religion" in his own manner, is shown that war sometimes is necessary by an understanding officer of the company into which he is conscripted. As a result, he turns out to be not only a good soldier but one of the bravest men in the American Expeditionary Force.

Undoubtedly, the film's finest sequence is that delineating York's capture of 132 Germans, practically single-handed. The feat remains in war annals as one of the most amazing of its kind. More amazing still was York's admission that he had accomplished this only to stop more killing, since he believed devoutly in the biblical injunction: "Thou shalt not kill."

Monday

The Gay Vagabond (*British Lion*)

G.-B. Private Theatre. 11 a.m.

Cast: Roscoe Karns, Ruth Donelly, Ernest Truex, Margaret Hamilton, Abner Biberman, Bernadene Hayes, Lynn Merrick, Rod Bacon, Gloria Franklin, Carol Adams, Byron Foulger, Paul Newlan. **Director:** William Morgan.

"The Gay Vagabond" introduces Roscoe Karns and Ruth Donnelly in a gay comedy which presents Karns in that funniest of situations—an "identical twins" set-up. As Arthur Dixon, Karns is seen as a good hearted but shy fellow, downtrodden and henpecked. As Jerry Dixon he is a bold soldier of fortune.

Jerry arrives unannounced in Arthur's home town, and proceeds to sock Arthur's boss and to flaunt a luscious blonde under the noses of the shocked townspeople. He is, of course, mistaken for Arthur, who is fired by his domineering boss (Ernest Truex) and is threatened with divorce proceedings by his outraged wife (Ruth Donnelly). As if this were not complication enough, two assassins, hired to murder Jerry, arrive in town. Complete with attempted homicides screaming "damsels" and "double-takes" the film comes to an hilarious close.

Tuesday

Back in the Saddle (*British Lion*)

G.-B. Private Theatre. 10.30 a.m.

Cast: Gene Autry, Smiley Burnette, Mary Lee, Edward Norris, Jacqueline Wells, Addison Richards, Arthur Loft, Edmund Elton, Joe McGuinn, Edmund Cobb, Robert Barron. **Director:** Lew Landers.

Autry is seen as a courageous, two-fisted ranch foreman who is leading the ranchers against Blaine (Arthur Loft), a ruthless mining magnate whose men poison the streams of the valley by allowing copper phate to be dumped in them. Gene goes to a neighbouring town to get an injunction against Blaine, while Tom (Edward Norris), his ward, is jailed for leading the ranchers in a raid on the mine.

In order to save Tom from being lynched, Gene agrees to withhold the injunction if Blaine will protect Tom while in prison and will promise to divert the sulphate from the streams. Tom and his sweetheart Judy (Jacqueline Wells) do not understand Gene's reasons and turn against him. In due course Gene learns that Blaine has lied to him, and goes to remove Tom in a neighbouring city where he will receive a fair trial. Blaine has his men surround the jail and open fire. How Gene extricates Tom and himself from this situation is what provides the film with its exciting climax.

The Border Legion (*British Lion*)

G.-B. Private Theatre. 10.30 a.m.

(Following screening of "Back in the Saddle.")

Cast: Roy Rogers, George "Gabby" Hayes, Carol Hughes, Joseph Sawyer, Maude Eburne, Jay Novello, Hal Taliaferro, Dick Wessel, Paul Porcasi, Robert Emmett Keane. **Director:** Joseph Kane.

In this picture Roger portrays young Steve Kells, a fugitive from the East, who has fled to the Idaho territory after having taken the blame for a crime committed by the brother of his sweetheart, Alice (Carol Hughes).

Alice follows him to Idaho, and in the process is shot by a band of ruffians known as the "Border Legion." Rogers, who is a skilled young surgeon, extracts the bullet and nurses Alice back to health, thus establishing himself in the eyes of all important townspeople, including "Hurricane Hattie" McGuire, proprietress of the local saloon.

Wednesday

Whistling in the Dark (*M-G-M*)

Cambridge Theatre. 2.30 p.m.

Cast: Red Skelton, Ann Rutherford, Virginia Grey, Conrad Veidt, Paul Stanton, Don Douglas, Rags Ragland. **Director:** S. Sylvan Simon.

Spooky mystery thrills, a "perfect murder" and comedy galore mingle in "Whistling in the Dark," a hilarious story of the trials and tribulations of a radio "crime creator" who is seized by thugs seeking to force him to concoct one of his masterpieces for real life use. The play was a tremendous Broadway hit of several years ago. The picture presents thrills impossible on the stage, and

Continued on page 17

SERGEANT YORK, starring Gary Cooper, will be Trade shown by Warner at the Cambridge Theatre, Friday, October 10, at 2.30 p.m. SERGEANT YORK is the biggest money-maker current in America. A strong supporting cast includes Walter Brennan, Joan Leslie, George Tobias, Stanley Ridges, Margaret Wycherly. Howard Hawks Director

BUTCHER'S FILM SERVICE LTD. *Presents*

Elsie & Doris WATERS

Join GERT and DAISY in a WEEK END of Riotous FUN!

"GERT & DAISY'S WEEK END"

Directed by Maclean Rogers

PROVINCIAL TRADE SHOWS:

GLASGOW - -	Paramount -	Friday, October 10, 10.45 a.m.
LEEDS - - -	Tower - - -	Friday, October 10, 11 a.m.
LIVERPOOL -	Paramount -	Friday, October 10, 10.45 a.m.
NEWCASTLE -	Haymarket -	Friday, October 10, 10.45 a.m.
CARDIFF - -	Capitol - - -	Friday, October 10, 10.45 a.m.
MANCHESTER	Theatre Royal	Friday, October 10, 10.45 a.m.

E—7-10

KINEMATOGRAPH WEEKLY
October 9, 1941

A SAGA OF STRENGTH & ENDU

A ROMANTIC ADVENTURE

OF THE GREAT NORTH WEST!

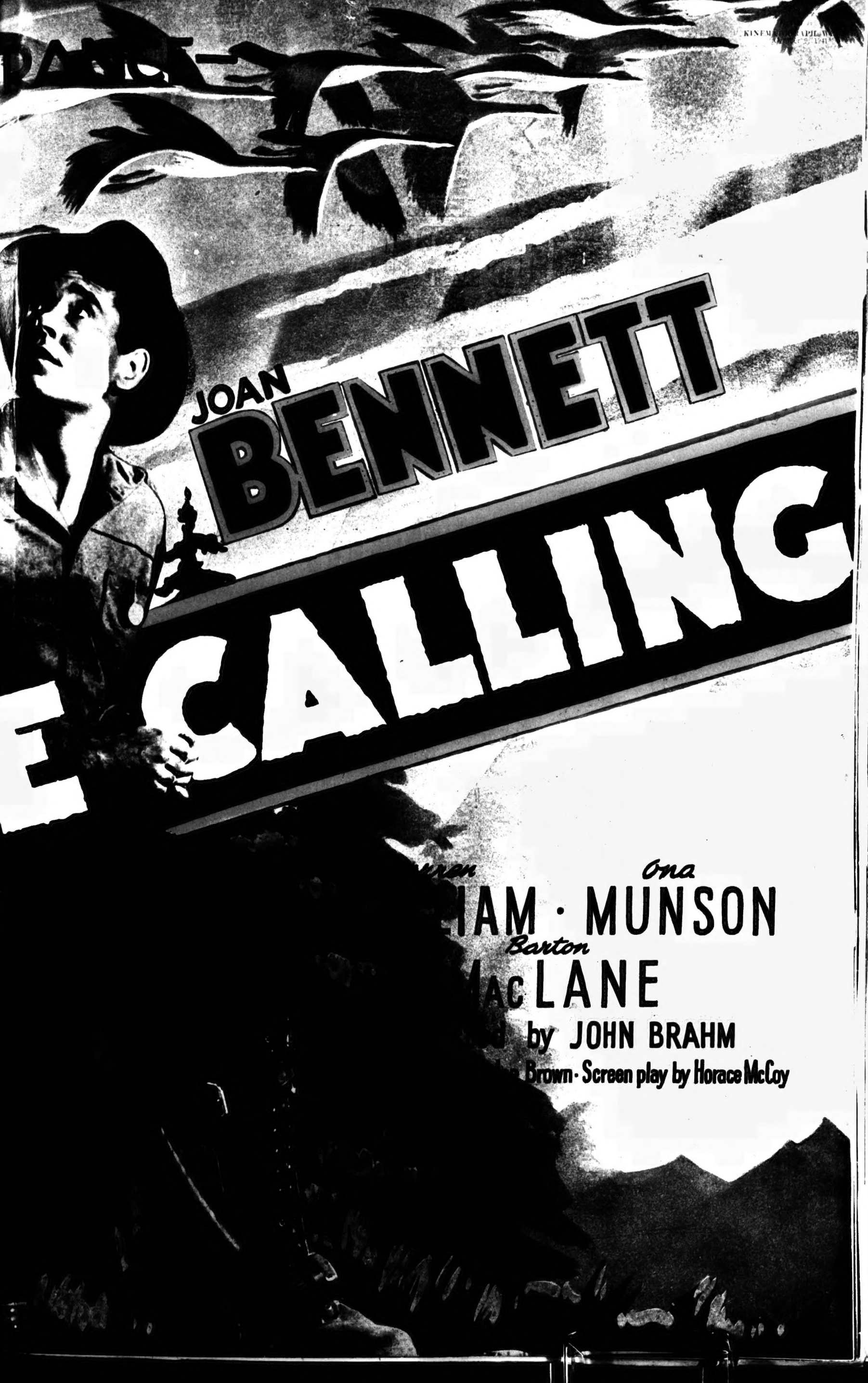
HENRY

FONDA

in STEWART EDWARD WHITE'S

WILD GEES

20th CENTURY FOX


JOAN
BENNETT
CALLING
Ona
IAM · MUNSON
Barton
MacLANE
by JOHN BRAHM
Brown · Screen play by Horace McCoy

How she'll make you laugh !
THE MAN IN RO
O! IN LOVE!
DENNIS
MORGAN
Kitty Foyle's boy friend !
RITA
HAYWORTH
Oh, you Strawberry Blonde !
THE AMOUR IN GLAM
"Affectionately Yours"
RALPH BELLAMY · GEORGE TOBIAS · JAMES GLEASON ·
MARK OF SHOWMANSHIP

Hospital Competition with the Commercial Kinema

DEVON AND CORNWALL RESCIND BAN ON PRIVATE SHOWS

"SHOULD hospitals be allowed to provide kinema entertainment to patients, and their friends and hospital staffs, in a town where kinemas exist?" was a subject warmly discussed at the monthly meeting of the Devon and Cornwall branch last week.

At a former meeting when the question cropped up a resolution was passed disagreeing with the idea, and this resolution was forwarded on September 18 to the renter responsible. It was pointed out that it was contrary to the national agreement in operation. Private exhibitions were detrimental to the interests of the legitimate exhibitors in the Torquay area, it was felt, and if the system were approved it would lead to extensions in the same direction, with bad results to local exhibitors.

The distributors replied on September 19 that it was the first notification they had received of the branch's resolution on the matter. As far back as May, on the application of the officer responsible, supplies of films had been made (old subjects, free of charge), and they still had films to mature up to February, 1942. The company promised to refrain from arranging any further dates until they heard from the branch.

The Officer Explains

On September 20 the officer responsible replied to the secretary of the branch, saying that as a newcomer to the district he was unaware that such an objection existed. He went on:—

> You may, perhaps, be puzzled why we require films when there are four excellent kinemas within two or three miles of us in Torquay. The chief reason is that we have in the hospital quite a large number of patients suffering from conditions such as fractured spines and injuries to their legs. . . . It is impossible for these to go up and down steps. These are but a few types of cases for which we wish to give the film shows. Their only chance of seeing a film show is here.

Many of the patients, he added, had received their injuries in "the Battle of Britain," and that their sacrifice and suffering had made the exhibition of British and American films possible, instead of those made by the Nazis. It was that fact which caused him surprise that the Torquay exhibitors objected to the showing of films at the hospital.

The audience would be patients and staff only, only they would like patients whose wives or fiancées were visiting them to be allowed to bring them in to the show. R.A.F. personnel, generally, were not considered.

The approximate number would be between 100 and 150, and an undertaking would be given to make no charge, directly or indirectly. It was suggested that the showing of old films to so small an audience could not affect attendances at local kinemas, and therefore it was hoped that the branch would waive objections.

The chairman (Leslie G. Hill) said a sub-Committee had already met and considered the matter, and in view of the officer's explanation and the conditions set down, suggested that the resolution should be rescinded, and that objection should be waived. At the same time it was hoped that the concession would not have the effect of establishing a precedent for further extension in the same direction. He moved, and W. PICKLES (Buckfastleigh) seconded, the rescinding of the former resolution, and this was carried.

G. K. ALLERTON (Torquay) thought the entertainment should be confined to patients. If relatives, friends, and staff were included it was bound to make a difference to local exhibitors. He was quite willing they should do all they could for the patients.

The CHAIRMAN said that while they must be careful not to establish a dangerous precedent he was sure all the members of the Branch had sympathy with the patients of the hospital and would be pleased to fall in with the officer's request, providing the conditions were adhered to.

It was resolved to reply to that effect, emphasising that the entertainments should be for patients and essential staffs, and that all films should be submitted to the Secretary of the Branch, and should have already completed their first run in Torquay.

N.A.T.K.E. and the Falmouth Area

The SECRETARY (C. H. Rundle), reporting with reference to T. O'Brien's application for a grading agreement in the Falmouth area, said he had written to the two circuit houses in the area, and had received a reply from Arthur C. Spary, supervisor of A.B.C., suggesting that, in conjunction with Odeon, a schedule of minimum rates be drawn up on the Torquay and Exeter lines. The grading of their halls in Falmouth would then be: Grand, "B"; St. George, "C."

R. H. Dewes, licensing manager of Odeon, wrote that in accordance with the method of grading previously used for the area the Odeon, Falmouth, would be graded "A." He was agreeable for the wage scale to be the same as at Torquay, Exeter, Newton Abbot and Paignton.

It was resolved to forward the information on to Mr. O'Brien.

Women Trainees

Referring to the question of women trainees as projectionists, the CHAIRMAN explained that they would only be recognised as such by the Ministry of Labour if they were whole-time projectionists. Under those conditions alone would they be able to retain them.

In reply to questions, the Chairman explained that "full-time" projectionists meant women who were doing the work, or training for that particular work, and were not engaged part-time, say, as usherettes.

Branch Tribute to Chairman

The Chairman, referring to matters discussed at the General Council meeting, said there was a tendency to resist more and more National demands made upon them for screen time. He also made reference to the war damage question, and said the Western Electric sets position was still deplorable.

W. F. GILLEY congratulated the chairman on the manner in which he had debated knotty questions at the General Council meeting, and moved a vote of thanks to him, which was seconded by H. M. WILLIAMS, and carried. The CHAIRMAN acknowledged the compliment by saying that he loved the work of the Branch and enjoyed himself even at a General Council meeting. (Laughter.)

Congratulations were offered to C. Dredge, who had just been chosen as Mayor-elect of the ancient borough of St. Ives, Cornwall.

REGULATIONS IGNORED

16-Year Operator in Charge

At Wellington Police Court, Ernest John Wright, kinema manager, was charged with failing to comply with the regulation which required a competent operator over 18 years of age to be in charge of the operating box, and in the event of his absence for a short period that a competent person over 16 years of age should be in charge.

It was stated that defendant, who was now manager of a Bristol kinema, was formerly manager-operator at the Rex, Wellington, and that on May 16 last a serious fire occurred at the kinema.

Norman Waller, who said he was 16½ years of age, gave evidence to the effect that he was second operator at the Rex, but had no technical knowledge of the equipment. When the fire occurred in the rewinding room defendant had just gone out.

Defendant explained that he had great difficulty in getting suitable operators.

The magistrates imposed a fine of £5 with £6 15s. 8d. costs. A second charge of not having a self-closing and close-fitting door to the rewinding room was dismissed.

Spencer Tracy in a scene from DR. JEKYLL AND MR. HYDE, which M-G-M will shortly Trade show

A visitor to the REAP THE WILD WIND set at the Paramount studio was Sgt. J. Douglas of the Royal Marines, a survivor of Crete who made the trip from New York to Hollywood by bus during his 21 days' leave while his ship was refitting. Here he is with Cecil B. de Mille, director of the film and Lynne Overman one of the cast of the big Technicolor super.

Personnel Talks in the Midlands

SCHEME TO RETAIN NUCLEUS STAFF

MEETINGS have taken place in the Midlands with representatives of the Ministry of Labour with a view to establishing an agreed minimum of personnel for the staffing of kinemas

The war-time staffing of kinemas was among the matters discussed by members of the Birmingham and Midlands Branch of the C.E.A. at its monthly meeting over which C. H. Russ (Chairman) presided.

In introducing the subject Mr. Russ reported that a Sub-Committee had interviewed the Assistant Regional Controller of Labour with a view to inaugurating a scheme to establish the minimum staff necessary for the running of kinemas of various sizes.

Members had been circulated requesting them to supply the Secretary with particulars of their seating and floor staff employed in order to provide the Sub-Committee with the information upon which to base their further representations to the Assistant Regional Controller.

He also stated that the General Purposes Committee of the General Council were making representations to the Board of Trade for alleviation of certain Home Office regulations regarding staffs in view of the various calls now being made for munitions and the Services.

It was thought that some difficulty might occur in Birmingham in regard to women operators, and the Branch decided to ask the Clerk to the Licensing Justices to meet a small committee to discuss the matter.

Licensing Sessions

In readiness for the Birmingham Annual Theatre Sessions on October 16 Roderick Baker was instructed to make formal application for the renewal of all kinematograph licences.

Fire Watch Allowances

With regard to allowances to fire-watchers the Secretary gave particulars he had received from the Birmingham Town Clerk's Office. This expenditure would be reimbursed by the Government.

It was suggested that members should send a monthly statement to the Town Clerk giving the names of employees, number of hours worked and the payments made.

Staff Conditions and Wages

It was announced that correspondence had taken place between S. W. Clift and the General Secretary of the N.A.T.K.E. concerning the proposed agreement for Leamington, Warwick and Stratford-on-Avon, but so far no meeting had been arranged.

Cinema Day for Midland C.T.B.F

Arising out of the Chairman's report of the September meeting of the General Council the question of "Cinema Day" was discussed. It was unanimously resolved that while the branch was prepared to afford every support to the 1d. per seat fund, it was of the opinion that all money collected in its area should be donated to the Birmingham and Midland Benevolent Fund.

Trade Shows of Sunday Films

Reporting that at its last meeting the Sunday Films Committee decided that two of the films reviewed were unsuitable for Sunday programmes, H. F. Cornforth mentioned that the 20th Century-Fox were not Trade showing a number of second feature films bearing an "A" certificate.

The Secretary was requested to inform the Company that if such films were not Trade shown in Birmingham special arrangements must be made for them to be viewed by members of that Committee before being offered to local exhibitors for Sunday showing.

Teesside Kinema Hours Unchanged

There is no intention for the present to change kinema hours in the Teesside area, but, says S. Gibson, chairman of the Northern Branch of the C.E.A., the situation is always open to review in the light of experience.

It is generally felt that people would not welcome going to the kinema as early as 1 p.m. as is now the practice on Tyneside.

At South Shields it has been agreed that from now on all public houses and kinemas will close down at 9.30 p.m.

Northern Ireland

PEAK HOUR TRAFFIC AND THE KINEMA

Census Reveals no Interference

A census taken by the first-run houses in Belfast in connection with the suggestion put forward that outgoing kinema audiences contribute to the overcrowding of transport facilities, has shown that there is no considerable rush from the kinemas which might influence the peak homeward traffic, and that there is no need to alter the times of the kinema programmes.

The matter has been reported to the Police Committee, who will have it under consideration at their next meeting.

Sunday Opening for A.R.P. Films

Belfast Police Committee has expressed its willingness favourably to consider the question of Sunday opening of a number of kinemas to enable films to be shown to A.R.P. personnel only.

It is pointed out, however, that the applications for opening must be made by the licensees of the kinemas and not by the different sections of the A.R.P. services.

Theo. as Rotary Lecturer

Captain Theo. Fligelstone as entertainment officer in Northern Ireland is not only making a success of his job and proving extremely popular with everyone, but is finding time to lecture in a first-class manner to various bodies on "The Kinema."

He spoke on this subject to Coleraine Rotary Club, and so appreciative was the audience that Theo. has been asked to pay a return visit, while other Rotary clubs are to invite him to lecture to them.

Still Banned

Belfast Police Committee have again refused to grant permission for the screening of "Birth of a Baby."

The contract for servicing the sound equipment at Belfast Art Gallery kinema has been given to B.T.H.

WHOSE FAULT IS THIS?

Churches Open One-fifth of Kinema Hours

Applications for the renewal of licences for Sunday opening at Sheffield were successful, eight kinemas being allowed to open from 5 p.m. to 9.45 p.m. It was stated that if conditions changed the Justices had the power to withdraw the licences.

The Anglican, Free, and Roman Catholic churches opposed the applications. Archdeacon T. Dilworth Harrison said kinemas were already open 50 hours of the week against the churches five hours. Religious buildings had been taken away by the exigencies of the military situation.

In support of the applications it was argued that the opening of kinemas in Chesterfield on Sundays had proved a valuable war-time measure. If they did not keep up the morale of the Home Front as well as of the Army they would do a great disservice to the country.

O.S. Redgrave Makes a "Personal"

Ordinary Seaman Michael Redgrave paid a flying visit to the Odeon, Torquay, to see "Jeannie" (G.F.D.), in which he co-stars with Barbara Mullen. He was persuaded by Manager L. Thompson to make a short speech from the stage, being introduced by Mr. Attwood-Allen, who is now associated with the theatre.

Civic Show for "Fantasia"

A distinguished audience at a private show of "Fantasia" at the New Palace, Bristol, on Thursday morning, included the Lord Mayor and Lady Mayoress of Bristol, the Sheriff, the Lord Mayor elect, the president of the Bristol Rotary Club, representatives of the B.B.C., Lady Ellis (wife of the Regional Commissioner), and well-known West Country exhibitors.

PORTSMOUTH DISCUSSION ON CURFEW PROPOSALS

Meeting with Transport Chiefs

GOOD FRIDAY CLOSURE AGREED

ROAD transport and the staggering of kinema performances were again the most important matters discussed at the monthly meeting of the Portsmouth branch on October 1. Charles Clarke presided.

The branch had been approached by Reginald Roe, the District Transport Officer, with a view to the kinemas opening in the morning in order to avoid pressure on the transport during the peak hours in the afternoon.

The Secretary (A. DANIELS) had replied that the members had found opening during the mornings to be impracticable, as this time was occupied with cleaning, ventilation, and general maintenance work. They also felt that the demand on road passenger services at peak hours could not be attributed to kinema audiences, as the variations in programme and general arrangements ensured that the end of the performances was staggered, nor did it coincide with peak hours of transport. Further, it was found that the public mostly attended local entertainment houses in their own vicinity and did not use conveyances.

An acknowledgment was received from Mr. Roe, stating that the matter had again been before his committee, who suggested that kinemas in Portsmouth might open at 1 p.m. and commence the shows at 1.15 p.m. Mr. Roe added that the workers' representatives would welcome the earlier commencing hours.

Mr. Daniels said the General Secretary (W. R. Fuller) had been in communication with the Ministry of War Transport on the matter. He learned that the adjusting of the hours of closing in the centres of large towns was under consideration by the Departments concerned.

The letter added: "The Portsmouth Transport Consultative Committee is not in a position to give instructions in this matter, but the Minister trusts that in view of the transport difficulties in Portsmouth, which are likely to increase with the shortening of the daylight hours, your Association will advise your Portsmouth branch to consider what arrangements it would be possible for them to make to avoid the possibility of a substantial number of patrons leaving kinemas at the times when the workers are being carried home."

Bearing on this matter, a letter was also received from Coun. H. P. E. MEARS, who thought it would be advisable for the branch to postpone any decision until they heard the result of the C.E.A. visit to the Ministry.

The SECRETARY said that after consultation with the Chairman he sent a further letter to Mr. Roe, pointing out that the early commencement of performances had been tried, but it was found that matinée patrons did not attend in any numbers until approximately 2 p.m. During the previous week, he added, according to the published programmes, the matinée performances ended at various times for different theatres from 4.5 p.m. to 4.55 p.m.

The CHAIRMAN said that the problem they were confronted with was to persuade the local Transport Committee that the afternoon entertainments at kinemas did not increase the traffic problems at the peak hours. If the local authorities interfered with their present hours it would not help the transport problem in the least, but simply add to the difficulties of the exhibitors and cause inconvenience to their patrons.

Matinée patrons did not attend in any numbers until 1.45 p.m. or 2 p.m., and even if they opened at 1 o'clock these patrons would not come in till their customary time, and they would stay and see the full run of the programme, which would mean that they would leave at the same time as if the performances started at 2 o'clock.

From his own observation, the 'bus queues did not attain peak proportions until 5.30 or 6 o'clock, and it was also their experience that kinema patrons in the city did not use the transport to any appreciable extent. Even if they did the matinées ended some time before the peak hour.

He thought the Transport Committee visualised the kinema patrons, entering and leaving in a body, but actually their attendances and departures were spread over all the hours that kinemas were open.

PATRICK REED suggested a further letter to the Transport Committee, outlining the case as put before the branch, and asking the Committee to receive a deputation if necessary, and this course was eventually agreed to.

Shut on Good Friday

Arising out of the refusal of the Hampshire C.C. to abolish the condition making a charity levy of 7½ per cent. on the takings for Good Friday opening, the Secretary stated that he had been in communication with the whole of the branch members in the county area, and each had agreed to remain closed on Good Friday provided that the other theatres adopted the same course.

A letter was also received on the same subject from the Hampshire branch stating that they had asked the Hampshire C.C. to receive a deputation.

It was suggested that strength would be added to the deputation if the President or General Secretary of the C.E.A. was invited to take part, and this suggestion was formulated to Southampton.

As many of the theatres affected are in the Portsmouth branch area, Coun. F. J. SPICKERNELL proposed that F. B. B. Blake should be appointed to represent the branch on the deputation, and this was seconded by S. H. PARSONS, and agreed to.

Licences Renewed

It was reported that on behalf of the branch, application had been made by R. V. Stokes to the Portsmouth Court for the renewal of the music and singing licences for all the Portsmouth kinemas, and that these had been granted in all cases where the kinemas were still standing.

It was arranged that the Secretary should be advised if there was any variations proposed, and that he should make application for any amendment that might become necessary.

M. of Food Announcements

A letter was received from the Town Clerk, the local Food Executive Officer, about the Ministry of Food arrangement with the C.E.A. for the display of slides, and asking for the co-operation of the branch in connection with this scheme.

The Secretary replied that exhibitors had been advised to assist in the scheme, and they would therefore be glad if the Town Clerk could supply the necessary apparatus to all the kinemas in the City.

Bad Publicity

Reference was made to the fact that some of the messages which the kinemas had been asked to display elsewhere had been received with a "raspberry" and they would have to use their own discretion as to whether they should show it again. He certainly did think, however, that the kinemas could do a national service by displaying appropriate messages from the Food Ministry.

Calling Up the Usherettes

Complaints were made by several exhibitors that they had not been given proper notice by the Employment Exchange when members of their female staffs had been called up for interview, and the branch will get into touch with the General Secretary, W. R. Fuller, upon the matter.

S. H. PARSONS referred to the fact that a special C.E.A. Committee had been set up in the London area to deal with applications for deferment and exemption, and he suggested that if similar committees could be set up in other areas it would be very helpful.

Fire Watchers

The difficulty of making adequate fire-watching arrangements owing to the diminution of staff was also referred to, R. DAVIES BEYNON remarking that in one instance where the original rota was twenty there was now only five left.

It was pointed out that the whole of the men available for fire watching had had to register under the Compulsory Order, and it was suggested that the only thing exhibitors could do where they were unable to carry out the fire watching with their own staffs was to report the facts to the Fire Prevention Officer and leave him to complete the arrangements.

The Trade Fund

Copies of a pamphlet for circulation amongst some of the staffs in connection with the penny-a-week appeal for the C.T.B.F. were received, and the Secretary was instructed to obtain further copies and boxes for distribution among the independent exhibitors. Arrangements had already been made for the circuits.

Notification was received that John H. Lewis had been appointed as the member for the Regal Kinema, Dunleys Hill.

MUNITION GIRLS GIVE HANLEY SHOW

The war time laurels of Hanley's Odeon were recently added to by placing a troupe of factory girls on the stage, recruiting for the bomb filling factories of the Royal Ordnance.

These seven girls were called to a factory canteen from their machines in a filling factory at 11 p.m. on Friday and asked to sing some popular choruses.

After this one rehearsal, which ended at midnight, the girls were asked to volunteer to appear on the stage in their home town. Without exception, they agreed.

On the Sunday they had their second, and final, rehearsal in front of their work-mates in a meal break.

The following night, with the consent of Mr. Harrison, manager of the Hanley Odeon, they made their first bow to the public and won instant success.

For a week they appeared twice nightly, dressed in their working clothes, and so succeeded that by the end of the week they had attracted patrons that record attendance was achieved and several hundred women were recruited into one Ordnance Factory alone.

The foyer of the kinema was at the same time tastefully decorated with bomb and shell cases.

This new departure in propaganda by the R.O.F. and the kind assistance given by the Odeon management gave encouragement to embark on a further wide propaganda recruiting drive, the factory girls being asked to produce a second troupe, this time of dancers, to appear in the course of the next two weeks at several other kinemas in the Potteries.

Jane Wyatt, who portrays one half of the romantic angle in the British Lion drama, HURRICANE SMITH

One Reason for Wearing Uniform!

"Some men think that putting on a uniform simply means getting into kinemas at half-price," remarked the chairman (A. Hewitt) at a meeting of the Caernarvonshire A.R.P. Committee.

The committe were discussing what to do with certain "slackers" in the various branches of the country's civil defence services and it was suggested that the mere wearing of uniform was no justification for some of the kindly concessions made to the men by way of lower admission charges to the kinemas and theatres.

"Some men think that they have done all that is necesary when they put on their uniform, whereas they are actually more hindrance than help," remarked the chairman.

"Fantasia" Shown to Midland Press

The release in Birmingham this week of Walt. Disney's "Fantasia" (RKO-Radio) at the Gaumont Palace was heralded by a special Press and Trade show at the G.B. house on the last day in September. C. H. Russ, Midland area supervisor, in conjunction with Norman Smith, Midland manager for RKO-Radio, issued invitations to the Press for the show, and subsequently to meet J. E. Ricketts, Disney's representative, at a cocktail party at the Grand Hotel.

Several leading Midland exhibitors also attended this pleasant and successful function.

TRANSFER OF PLAY-DATE

Dundee Protest

Protest against the transferring back of "second run" films in Dundee by A.B.C., causing difficulties among other exhibitors who have subsequent runs, was voiced at the monthly meeting of Dundee C.E.A. on Sept. 30, when the section resumed its activities following the summer vacation.

The subject led to a lengthy discussion centred round the Plaza kinema claiming second run in Dundee, then transferring their film back with the result that other houses with subsequent runs have to transfer back as well. The members did not understand why the A.B.C. should be an exception, and felt that the normal procedure should apply, e.g., where a film is transferred back, the bar must be waived.

Ambulance Presentation

Arrangements were made for an important function on the following Saturday, when the Ambulance, subscribed for by Dundee kinema patrons, staffs and management, will be formally presented in the Square to Lord Provost Wilson who will accept it on behalf of the Red Cross. The ambulance has cost £550, and the remaining £268 of the money collected is to be handed over for its maintenance.

Staff Reservation

The question of staff reservation was also considered. It was reported that with call-ups, difficulty was now being experienced in filling vacancies.

Several applications were received for charity appeals, and it was agreed to show publicity slides in support of Dundee Masonic Association's flag day towards raising an ambulance fund.

Dundee kinemas are this week showing a national salvage film to make the public more salvage minded in helping war effort.

"THE GUVNOR"

Important Arliss Reissue by G.F.D.

George Arliss stars in "The Guvnor," Gaumont-British film that is to be reissued by General Film Distributors on Monday, November 24.

The story concerns an old tramp who is suddenly made president of a bank—the reason being that the aforesaid concern is financially unsound and that the vagrant's name happens to be Rothschild.

Once installed in office, the tramp sets about turning the tables on a band of shady financiers who plan to swindle a girl out of a mine.

The plot has abundant opportunities for the star's particular brand of whimsical fun, and he seizes them with both hands, turning in a memorable portrayal.

Milton Rosmer directed, and the supporting cast includes Gene Gerrard, Viola Keats, Patric Knowles, Frank Cellier, George Hayes, Henrietta Watson and Mary Clare.

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SAFETY AND SECURITY

for all the aged, sick or needy in this Industry who need help

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100 PER CENT

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CINEMA DAY OCTOBER 18

Gloria Productions presents

ILONA MASSEY

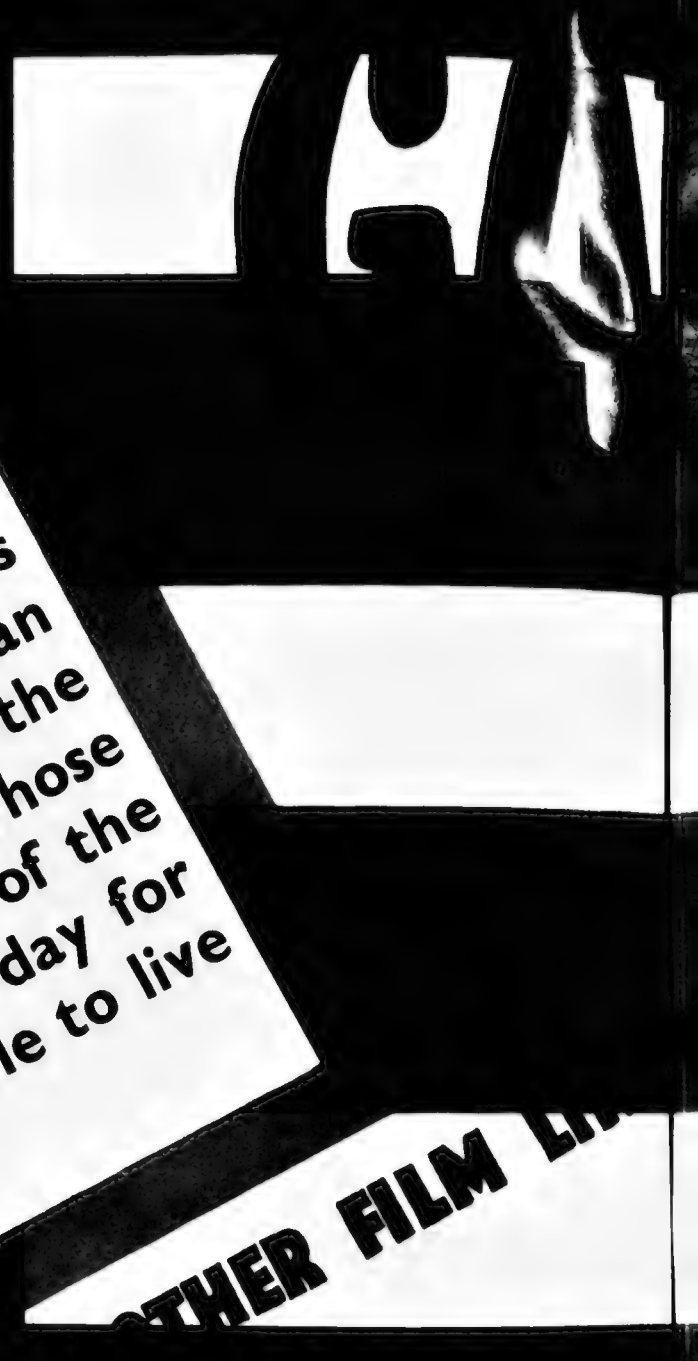
(The Glorious Girl of Balalaika)

The Great Awakening

UNITED ARTISTS

We are proud to present this picture and are grateful to the many heroic figures, still living, who have generously consented to be portrayed in its story.

It has been created as magnificent entertainment, is a vast panorama of human conflict, shining with the courage of one man whose faith is the inspiration of the millions who fight to-day for the right of all people to live in peace.

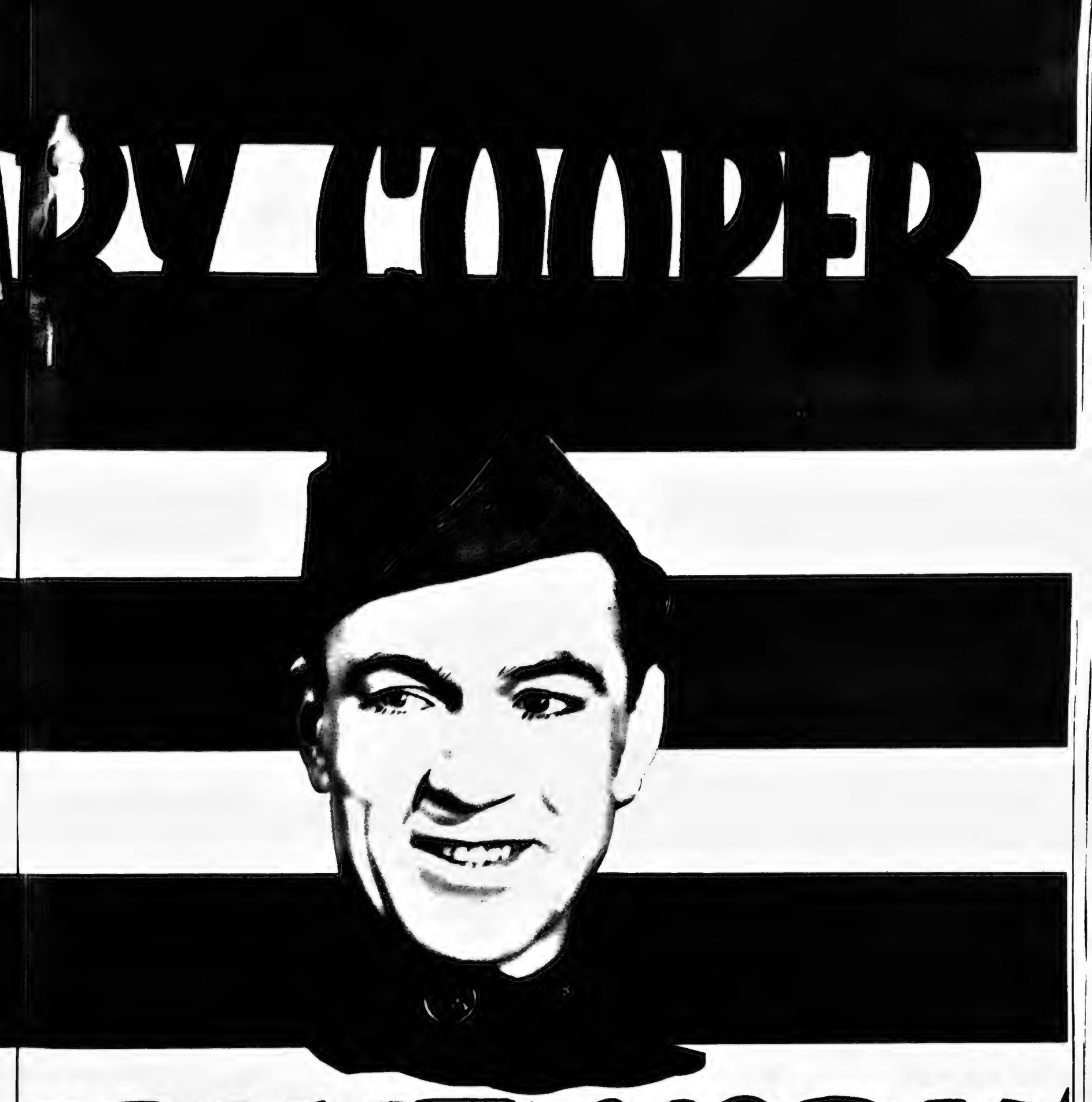


TRADE SHOW
CAMBRIDGE THEATRE
FRIDAY, OCTOBER 10th
2.30 p.m.

WR
MARK OF SHOWMANSHIP

WALT

RY TOMORROW



MEANT YOU?

LTER BRENNAN • JOAN LESLIE

George Tobias • Stanley Ridges

OF INTEREST TO EVERY EXHIBITOR

To the General Council,
the Officers of the C.E.A.,
the twenty-four Branches
of the C.E.A.,
and to every Exhibitor.

A MESSAGE

Lord Iliffe
on behalf of the Red Cross and St. John Fund

The Lord Mayor of London
on behalf of the Lord Mayor's Air Raid Distress Fund

Lord Southwood
on behalf of the Hospital for Sick Children, Great Ormond Street

Lord Luke
on behalf of the Combined Hospitals Flag Day

extend their sincere thanks to all exhibitors for their valued assistance and co-operation during the past year. The ready and willing help given is gratefully acknowledged and appreciated.

The National Screen Service Limited
also associates itself with this appreciation.

NEWSREEL PROPAGANDA IS OUT OF PLACE

Manchester C.E.A. Protest

QUOTA RELIEF DEMAND

OBJECTIONS to propaganda encroachments in newsreels were voiced at Friday's general meeting of the Manchester and Salford branch. A clear analysis of the position governing the insurance of W.E. sets was an important feature of the meeting, over which A. Caplan presided.

H. NEWBOULD, in his report as delegate, said he had observed an increasing tendency for propaganda to creep into newsreels. Exhibitors should not be expected to pay for showing propaganda material. This ought to be included in the Ministry of Information films and not in the newsreels.

Charity Propaganda

T. S. DAWSON said an enormous number of charitable organisations seemed to think the kinemas were mutual benefit collecting societies. No one could predict what would happen when this war was over; it was quite likely many members of the Trade and staffs would need assistance from the C.T.B.F.

It was unanimously decided to support the two resolutions tabled for discussion at the next meeting of the General Council:—

(1) That where permission has been granted for particular charity appeals, attention be called to the claims of the C.T.B.F.;

(2) That for every 1,000 kinemas where charity trailers are shown £500 should be contributed to the C.T.B.F.

Film Transport

The CHAIRMAN commented on the difficulties that had arisen in the transport of films owing to some renting firms having moved their dispatch departments out of the Manchester central area. It was hoped to arrange a meeting of renters, carriers and exhibitors in order to make better arrangements.

S.O. Trading Accounts

From the Manchester Corporation City Treasurer had been received a request for Sunday opening accounts for the period up to and including December of this year. That would be for nine months.

Mr. CAPLAN contended that it was not fair to ask exhibitors for accounts for a split period. As permission had been given for Sunday opening for 12 months that should be the period to be covered by the accounts. That point of view had been stated to the City Treasurer.

Quota Difficulties

"We are in a bad position as to quota, remarked H. NEWBOULD. He had found it extremely difficult to find quota films for all the theatres in his circuit (Emery), and he asked the General Secretary to state the facts to the Board of Trade with a view to relief being given.

At present it was impossible to reach the 17½ per cent. quota, and he was 75 films short on last year. He advised exhibitors who were in a similar predicament to send a letter to the Board of Trade explaining that owing to the shortage of product how it was impossible to fulfil conditions.

Light on Talkie Equipment Insurance

T. S. DAWSON gave a lucid statement on the insurance against war damage risks of Western Electric equipment. If exhibitors paid the whole of the premium W.E. would, in the event of the theatre being blitzed, pay to him the whole of the amount received from the Government by way of compensation; alternatively, if the exhibitor did not pay the premium he would not get anything. That was the issue which each exhibitor had to decide for himself.

Helpful Analysis by an Accountant

A. SNAPE shed more light on the situation. He mentioned that in his circuit they had five theatres with W.E. sets, but at other halls they had a number of other sets which had been bought outright.

Under the Chattels insurance they insured the sets owned for an adequate cover. What they were concerned about was not the proposed insurance to cover W.E., but the smallness of the compensation in the case of a claim.

The Board of Trade had said that an exhibitor in possession of apparatus had an insurable interest in it. Exhibitors wanted a cover for a high figure, so that in the event of a claim they would not have to find a big margin between the compensation realised and the cost of the replaced apparatus.

Premiums were paid on sets which his circuit owned to give them good cover, and they did not object to paying premiums on sets that were rented to ensure continuity. Western Electric had replied that the lease price on sets, the price paid at the outset, was not the cost price. The lease price included ten years' profit, probably, and overheads. They said exhibitors should not compare the compensation cover—the insurable value—with the lease price, as they would not be charging exhibitors, in the event of a claim on the lease price, but on the cost price. Replaced equipment, they said, would be on the basis of prime cost.

No Worries Now

"This definitely relieved my worries," said Mr. Snape. "I feared I might have originally paid £2,500 for a set and they might get compensation from the Government for £500. I visualised having to find £2,000 towards a new set.

"Actually, that set which was charged at the lease price of £2,500 was perhaps only worth £800 prime cost. If to-day's cost for replacing that £800 was £1,000, then I have only to find the difference between the Government figure of compensation of £1,000. (These figures are, of course, hypothetical.)

"In the light of good quality competition from makers of other sets to-day, the W.E. people would be very shortsighted not to give you a square deal over a replacement.

"My advice is to sign the agreement."

"Justice, Not Charity"

"We want justice, not charity," exclaimed E. CHESHIRE. Exhibitors should be bolder in their utterances. The Government should shoulder the whole of the expenses that arose from the war.

W. EASTAWAY SMITH pointed out the onus of insurance was on the owner of the goods. Would not the exhibitor be an accessory to an evasion if he paid the premium?

S. P. HALPERN said it seemed to him the exhibitor could pay the premium in order to have the option of replacement if his set was damaged.

Migratory Staffs

Explaining staff reservation arrangements, T. S. DAWSON advised exhibitors not to make frivolous claims, because they would only prejudice genuine claims. In present circumstances, all exhibitors could expect was to be left with key men essential for industry.

S. P. HALPERN quoted the case where a chief projectionist gave notice not because he was dissatisfied with his rate of pay, but because at his new job he could make a later start on a Sunday. If men who were reserved were to be free to move from job to job because of small differences in the conditions, the thing might develop into a ramp. The employees should be restrained from changing their jobs except with the consent and acquiescence of the present and prospective employers.

T. S. DAWSON pointed out the kinema Industry was not regarded as an essential trade. If it were the difficulty explained by Mr. Halpern could be rectified.

Plea for Mutual Confidence

"If there were more co-operation amongst exhibitors, a way out could easily be found," said H. NEWBOULD. He had three letters on his desk from people who wanted to take his operators. If they would say they would not take his operators then there would not be any changes. This was a matter which exhibitors should settle amongst themselves.

What are Salford's S.O. Conditions?

Concerning the Sunday opening position in Salford, H. NEWBOULD said the Watch Committee desired to impose certain conditions on licensees. One was that children under 14 should not be admitted unless accompanied by adults; another was that kinemas should open in turn, according to a rota plan.

He would not agree to the latter condition. Salford exhibitors had held a meeting and agreed to oppose this restriction.

They also were opposed to exposing their figures of Sunday takings to the City Fathers. It was not intended to make any move for the opening of theatres until it was known precisely what conditions had been drawn up by the Watch Committee.

How was it possible to hold staffs with staggered days or turns of opening. A deputation would wait on the Town Clerk if necessary. The request for Sunday opening came from the military authorities, who might be expected to raise questions if exhibitors did not make a move to open their theatres. This, they were opposed to doing in present circumstances. He hoped they would stand fast.

Transport Authority's Request

W. HOCKMAN reported on the proposal which had emanated from the North Western Traffic Commissioner that feature films should complete their runs in city and Ardwick Green kinemas before 4 p.m. so that patrons might get away in time to leave civil transport services free for war workers.

The larger kinemas in the city whose programmes commenced at 12 noon or 12.30 p.m. did in fact finish first feature long before 4 p.m. People went to the kinemas at the times which suited them, and not when exhibitors wanted them to go. Exhibitors of the theatres concerned had carefully examined the situation, and felt that having regard to the thousands of people in the shopping streets, the people coming from the kinemas from 4 p.m. were a mere drop in the ocean, and, furthermore, those who did not stay in the city for tea, were dispersed on all the transport services. They travelled in all directions. Certain statistics were being compiled of people entering and leaving the kinemas between 4 p.m. and 6 p.m.

ESSEX C.C. LICENCES AND TRANSFERS

Ritz, Grays, to A. E. Abrahams

Essex County Council have granted new kinematograph licences to the following: Joseph L. Gottlieb (Academy, High Road, Leytonstone); Reginald A. Burgess (Kinema, High Street, Wanstead); and Charles E. Cranfield, Town Clerk of West Ham (the Recreation Hall, South Ockendon).

The following licences have been transferred: Radion, Laindon, from Frederick W. Allwood to Basil E. Fortesque; Select, New Writtle Street, Chelmsford, from Sidney Harris to Leslie J. Cozens; Ritz, Quarry Hill, Grays, from Louis Morris to Abram E. Abrahams.

Ifred Drayton and Robertson Hare, co-stars with Nova Pilbeam in the A.B.P.C. production BANANA RIDGE, which Walter Mycroft is directing at Welwyn for Pathe release

Presentation to Cinema Club Member

FLT.-LIEUT. J. REED, D.F.C., TO BE HONOURED

Angus Returns to Glasgow

EVERYTHING points to Friday first being another big day in the history of the Club, which proposes to honour one of its own members—Flight Lieut. Jimmy Reed—who was recently decorated with the Air Force Cross.

A big attendance is expected, as there is no more popular member of the club than Jimmy, and this is the first opportunity the Trade have had of publicly recognising his achievement.

Lord Provost and Lady Dollan are coming along, and in addition the Duke of Hamilton, Commandant of the A.T.C. in Scotland, and other senior officers of the R.A.F. will be present.

Gene Gerrard and Mrs. Gerrard, appearing in Glasgow this week, will also be there, and the King Trophy won last Friday by W. W. Davidson will be handed over by Mrs. A. B. King.

Following the precedent set at Mrs. Grove's party at the last luncheon, it has been decided to entertain at each luncheon half a dozen men from Stobhill Hospital.

Return of the Native

After an absence of 27 years, Bob Angus returns to the management of a city centre kinema when he takes over Cranston's Picture House, Renfield Street, Glasgow, on Monday next. A caterer of public entertainment all his life—variety, dancing, exhibitions and kinemas—he prefers the "talkie atmosphere."

BOB ANGUS

He was manager of the Savoy, Glasgow, in 1914, when he was recalled to the Colours. Returning to the entertainment world, he has been staff manager at the Kelvin Hall Exhibitions, Glasgow, opened and managed the first Palais de Danse in Glasgow. Manager of the Picture Pavilion, Largs; Marne Cinema, Dennistoun; Gaiety Theatre, Methil; Green's Playhouse (3,000-seater) and Tea Rooms, Ayr; and the Savoy, Lincoln (a new A.B.C. super).

Bob also was lessee of the Red Barn Palais, Shawlands; Sun Club Palais, Crosshill; and Ayr Palais de Danse; and this hard worker still found time to organise over ten kinema balls for Glasgow and the Trade charities. A year ago he left Lincoln to return to his native city and take over the Kelvin, Argyle Street.

Lodge Anima

At the regular meeting of Lodge Anima last Friday afternoon the chair was taken by I.P.M. Brother W. Clarke, in the absence of the Master through illness. Two candidates were initiated to the First Degree by Past-Master Brother J. M. Kissell and office bearers. Brother Kissell, in the course of a few remarks, pointed out that it was exactly 21 years to a day since the first First Degree Ceremony had been worked in Lodge Anima and he had asked specially for the honour of performing the First Degree Ceremony this day.

An added interest to the proceedings was the handing over to the Lodge of the Founder Master's Apron and Past-Master's Jewel, and during the ceremony Past-Master Kissell wore this Apron.

His many friends throughout the Trade regret to hear of the indisposition of Willie Bendon, who has been medically advised to take it easy for a few weeks.

To Aid Russia

All this week collections are being taken in all A.B.C. houses throughout Scotland in aid of the Russian Red Cross.

Comforts for Sappers

Through the courtesy of the directors of the Regal Cinema, Girvan, a Sunday concert was held there last Sunday evening, and the Royal Engineers' Comforts Fund would benefit very considerably from the capacity attendance.

Kinema Trade War Effort

DUNDEE TRIBUTE TO EXHIBITORS

KINEMA exhibitors in Dundee had a proud afternoon on Saturday, when the ceremony of presenting the ambulance to the Red Cross raised through the efforts of the C.E.A. Section holding an ambulance week in June took place in the City Square.

The ambulance, an excellently built and fully equipped vehicle, painted in khaki colour, bore the name "Bonnie Dundee" in front of roof and on the side was the inscription that it had been presented by "Dundee kinema managements, patrons and staffs."

A. W. Hall, chairman, Dundee C.E.A., in handing over the ambulance to Lord Provost Garnet Wilson, referred to the decision of the exhibitors to provide an ambulance and how in a week they had raised £818. Their appeal to the kinema public in Dundee to help them in their effort had met with a magnificent response. The ambulance had cost £550, and the balance of £268 would be used for its maintenance.

Lord Provost Wilson, accepting the ambulance on behalf of the Red Cross, praised the generosity of the exhibitors and thanked them for what they had achieved. He said that when the history of the war came to be written one of the outstanding features would be the help which had been given by the great organisations, of which one of most importance was the kinema Trade.

Among those present at the ceremony were: Miss Minnie McIntosh, secretary, Dundee C.E.A.; Messrs. A. H. Cuthill, vice-chairman, and W. Page, H. Dickens. Mrs. Allan, county director, Dundee branch, Scottish Red Cross Society, was also present.

EDINBURGH FILM GUILD CARRIES ON

Edinburgh Film Guild opens its third war time season in the Caley on Sunday, October 19. Five shows will be given before and five after Christmas, and they hope to show a selection of the best French, Russian, British and American films available.

French films will be shown, and there will be a Czechoslovakian programme, to include "Pred Maturitou," a film of student life in Prague, also "How Scotland's Face is Shown Abroad" includes a group of new Scottish films produced by the British Council for showing overseas.

Wednesday

London Trade Shows

Continued from Page 6

serves to introduce Red Skelton, outstanding stage comedian recently brought to pictures, in his funniest rôle to date as the perturbed creator of radio crimes forced to be a hero in spite of himself. Playing opposite the sentimental but perturbed crime creator is Ann Rutherford. Conrad Veidt plays the sinister Josephs, arch-villain of the story.

The Great Man's Lady *(Paramount)*

Carlton. **10.30 a.m.**

Cast: Barbara Stanwyck, Joel McCrea, Brian Donlevy, Katherine Stevens, Thurston Hall, Lloyd Corrigan, Etta McDaniel, Frank M. Thomas, William B. Davidson, Lillian Yarbo, Helen Lynd, Mary Treen, Lucien Littlefield, John Hamilton, Fred Toones. **Director**: William A. Wellman.

"The Great Man's Lady," which gives Barbara Stanwyck one of the most striking roles she has ever played, is described as one of the most compelling human interest stories ever filmed and an actress' field day in character. In the picture Miss Stanwyck portrays all the seven ages of woman, starting as a girl of 16 and ending at the ripe age of 109.

The story is a powerful and dramatic saga of the early West and it reveals the tremendous influence frequently wielded unseen by a woman in aiding a man to achieve greatness.

Joel McCrea has great opportunities for characterisation as a frontier hero in buckskins. Brian Donlevy carries off high honours with another of the outstanding sympathetic roles in which he has achieved distinction.

A.B.P.C. AGAIN WITHHOLD ORDINARY DIVIDEND

Bigger Trading Profit but Nett Profit £20,000 Less

DIRECTORS of Associated British Picture Corporation announce that under existing circumstances they cannot prudently recommend payment of a dividend. Trading profits, at £1,427,257, show a small increase (£6,000) over those of the previous year. In consequence, however, of the increased provisions for depreciation, amortisation and deferred repairs and for taxation, the net available profit is lower by £20,858.

It was the first meeting to be presided over by the new chairman of the corporation, Sir Ralph L. Wedgwood, whose opening remarks alluded to the loss sustained by the death of John Maxwell.

Speaking of the interests recently acquired by Warner Bros., Sir Ralph expressed the view that the corporation was fortunate in its new association which, he said, should be a source of strength for the future. He had no doubt that the Board, as reconstituted, and with the combined experience of the joint managing directors, Eric Lightfoot and Max Milder, they would be able to take an increasingly prominent and successful part in the affairs of the Industry.

After commenting upon the accounts, Sir Ralph pointed out that the increased trading profit of the group had been achieved despite the severe curtailment of attendances occasioned by enemy activity in the latter part of 1940. Results for the past six months showed a gratifying improvement which he hoped would continue. Subject, however, to circumstances over which they have no control, they were reasonably confident of reporting improved results for the current year.

Mention of film production contained a warning that unless some modifications were made in the demands of the Ministry of Labour upon studio personnel they might have the greatest difficulty in continuing film production. Already they were experiencing considerable difficulty in carrying on at Welwyn.

As regards distribution, since the last meeting the Corporation's Film Distributing Department had been merged with that of Pathe Pictures, Ltd., which is experiencing satisfactory trading.

Gratifying progress was reported in regard to the kinema section of A.B.P.C. activities and the speaker was able to record a plentiful supply of first class films from America which, at present, showed no signs of diminishing.

Only a very small proportion of the group's theatres had been seriously affected by enemy action and the chairman concluded with a special tribute to the local supervisors, managers and staffs who had carried on efficiently in London and elsewhere. In a number of cases their prompt and fearless action was primarily instrumental in saving the corporation's properties from destruction by fire.

THE ACCOUNTS

One of the most interesting changes in the balance sheet referred to by the chairman is the reserve for depreciation and amortisation.

At April 1, 1940, this amounted to £1,100,000. It has been increased by the provision of £175,000 out of the profits for year to March 31, 1941, and by a transfer of £1,500,000 from general reserve, making a total of £2,775,000.

A sum of £624,541 has been applied out of the reserve for depreciation and amortisation in writing off good will and other intangible items relating to subsidiary companies, leasehold interests and other items.

Consolidated Balance Sheet

The chief point of interest in the consolidated balance sheet is an item of £1,469,154, which represents the group's aggregate reserves and undistributed profits after deduction of intangible assets.

This is a satisfactory position, although shareholders should not overlook that it leaves out subsidiary companies, including Union Cinemas, Ltd.

The consolidated balance sheet (presented with a consolidated profit and loss account), which does not include the kinema properties and other assets of Union Cinemas, shows a total of assets amounting to over £16,000,000.

No Ordinary Dividend

The consolidated profit and loss account, which gives the best comparison of profits for the year, reveals that trading profits for the period to March 31 last amounted to £1,427,157, compared with £1,421,157. The net profit comes out at £192,897, against £213,121.

After paying the preference dividend and transferring £100,000 to reserve, the directors find themselves with £109,351, which they carry forward (£80,852).

General Reserve

In addition, having regard to the large reserves which have been built up in the past, it is considered desirable to transfer £1,500,000 from general reserve to reserve for depreciation and amortisation. After providing for this and £150,000 for war damage the balance remaining at the credit of the general reserve of the corporation, the general reserve still stands at £1,450,000.

In view of the change in the presentation of the consolidated balance sheet, which includes the assets and liabilities of all the companies in the group, with the exception of subsidiary companies, it is not possible to make a true comparison between the 1941 and 1940 figures, but an interesting item is the reserve for depreciation and amortisation, which stands at £2,255,504. In addition, there is a net surplus of £1,469,154, representing aggregate reserves and undistributed profits after deduction of intangible assets.

A notice has been sent to ordinary shareholders convening an extraordinary meeting immediately following the ordinary meeting at Winchester House, October 29, at noon, to consider the adoption of new articles.

FILM MARKET EASIER

IMPROVEMENT IN MOSS AND STOLL

GAUMONT-BRITISH ordinary fell back 3d. to 4s. following the meeting. In the same group P.C.T. preferred ordinary were 9d. down at 16s. 6d.

Associated British Picture Corporation 5s. ordinary rose 4½d. to 8s. 4½d. before the publication of the report, but eased back to 8s. 2½d. afterwards.

Another feature was a rise of 1s. 9d. to 16s. in Moss Empires preference, while Stoll Theatre Corporation, at 2s. 9d., were 6d. up.

Although little information was given about the Union Cinema group, in the A.B.P.C. report, there was some interest in the shares. The ordinary rose 2d. to 8d., the first preference 2s. to 6s. 6d., and the second preference 9d. to 3s. 6d.

SHARE MARKET

	Last week.	This Week.	Movement.
African Theatres Ord. ..	39/-	39/-	—
Assoc.Brit.Pic.Corp.5/- Ord.	8/-	8/2½	+ -/2½
„ 6% Pref.	17/3	17/3	—
„ 5% Debs.	£97½	£98	+ 10/-
A.P.P.H. Ord.	8/9	8/9	—
Baird Tele. 20% Pref. Ord.	2/6 -/3	-/3	—
„ Defd. Ord. 2/6. . ..	-/3	-/3	—
Brit. & Dom. Films £1 ..	-/6	-/6	—
Brit. Lion Pref. Ord. ..	6/-	6/-	—
Capital Prov. News 5/- ..	-/9	-/9	—
Gaumont British Ord. 10/- ..	4/3	4/-	— -/3
„ "A" Ord.	2/-	1/10½	— -/1½
„ 5½% 1st Pref.	12/3	12/3	—
„ 4½% New Debs. ..	£82½	£82½	— 5/-
General The. Prefd.	4/6½	4/6½	—
„ 6½% 1st Mort. Deb. ..	£82	£82	—
Mde. Tussaud 1s. Def. ..	-/7½	-/7½	—
„ £1 Prefd. Ord.	2/9	3/-	+ -/3
Moss Empires £1 Ord. ..	17/6	17/6	—
„ £1 Cum. Pref.	14/3	16/-	+ 1/9
Odeon 5/- Ord.	7/-	7/-	—
„ 6% Pref.	13/9	13/9	—
Odeon 5% Debs.	£88½	£87½	— £1
P.C.T. 7½% Ptg. Pf. Ord. ..	17/3	16/6	— -/9
„ Cum. "A" Pref. £1 ..	20/7½	20/7½	—
„ Cum. "B" Pref. £1 ..	20/-	20/-	—
„ Const. 7% Pref. ..	22/9	22/9	—
Sound City (Films) 6% Pref.	2/3	2/3	—
Stoll Th. Corp.	2/3	2/9	+ -/6
Twentieth Cent. 6% Pref. ..	-/8½	-/8½	—
Union Cinemas Ord.	-/6	-/8	+ -/2
„ 1st Pref.	4/6	6/6	+ 2/-
„ 2nd Pref.	2/9	3/6	+ -/9

£1 shares unless otherwise stated. * Nominal.

Company Notes and News

NEW PRIVATE COMPANIES

Leslie Arliss Productions, Ltd.—Private company. Registered September 18. Capital, £1,000 in 1,000 shares of £1 each. Film producers, etc. The directors are Leslie J. S. Arliss, 140, Westbourne Terrace, W.2, and Norman Lee. Qualification, one share. Registered office: Ludgate House, Ludgate Circus, E.C.4.

SATISFACTIONS

Stanley Rogers Cinemas, Ltd., 147-9 Northumberland Street, Newcastle-on-Tyne.—Satisfaction in full on September 11, 1941, of mortgage date September 23, 1937, and registered September 28, 1937, securing £1,000.

MORTGAGES AND CHARGES

Roll-Phot, Ltd., 16, Piccadilly, Bradford.—Particulars filed of £2,000 debentures authorised August 7, 1941, charged on the company's undertaking and property, including uncalled capital, the whole amount being now issued.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Nuro (Biggleswade), Ltd., manufacturers of photographic materials, etc., Market Square, Biggleswade.—F. E. Board, of 22, High Street, Sheffield, ceased to act as receiver and manager on September 15, 1941.

GAS MASKS WORN IN KINEMA FIRE

Members of a kinema audience at Goldthorpe, near Mexborough, Yorkshire, sat with their gas masks on watching the films after fire had broken out in the stokehold under the screen and filled the hall with dense fumes.

The fire occurred in the evening among stacks of wood and coke, and smoke rapidly poured into the auditorium.

The police tackled the fire with stirrup pumps and the audience were advised to leave, although there was little danger of fire spreading as it was confined to a concrete cellar. It was not until the police ordered the building to be cleared that the audience of about 800 eventually left.

The Mexborough brigade, with the use of smoke helmets, got the outbreak under control.

Finlay Currie, Laurence Olivier, Niall MacGinnis in 49th PARALLEL (G.F.D.), shown in London on Wednesday

Names in the News

AFTER having been at the Ritz, Bowes Road, N., only six months, during which he has made things hum, **P. Allender Fryer**, A.R.M.C., has left to become general manager of the Troxy, Commercial Road, E. Originally trained as an organist in Wales, he was at the console of a church instrument at the age of 14, and later became suborganist at Llandaff Cathedral, solo organist at the Park Hall, Cardiff, and organist with the National Orchestra of Wales. In 1930 he was appointed organist and assistant manager at the Aldershot Empire, whence he moved to a similar post at the Regal, Beckenham, of which, in 1932, he was made manager. In 1934 he was appointed senior organist to **W. J. Read's** theatres, after which he joined Union Cinemas. He became organist-manager of the Odeon, Llandudno, and served at other Odeons before taking over A.B.C.'s hall in Bowes Road last April. He has organised a succession of Sunday charity concerts in aid of funds for the Forces and has received no fewer than four presentations from grateful Welfare Officers.

He is succeeded at Bowes Road by another musician already well known to the district, where previously he spent five years as organist during which he was popularised as "Tolly at the Organ." This is **A. W. L. Tolliday**, who has been with A.B.C. as a console performer for 13 years. He spent three years at the Brixton Palladium and was at the Forest Hill Capitol before going to New Southgate which he left shortly before the outbreak of war to take up managerial duties at Enfield Savoy and the Royalty Ladbroke Grove.

Following him at Harrow Road is **A. G. Leggo**, who comes to the Trade from a lifetime of world touring in connection with the legit., in the course of which he has visited America with Pavlova, worked in Paris with Mistinguett and produced a couple of revues in the onetime gay city. He joined A.B.C. in June, 1940, and has been on relief duties. Mrs. Leggo was formerly a star with Ziegfeld and has appeared at London theatres, including the Gaiety, with such stars as W. H. Berry.

Leslie Colling Mudge, who has been with Odeon since 1936, latterly in control of their Burnt Oak hall (Edgware) from 1938 onwards, has joined the Royal Corps of Signals. A farewell party was attended by the Mayor and Mayoress of Hendon, A.C. Swift and J. Jarratt, several fellow managers and a host of friends. He was presented with a leather-bound writing case from the staff of the theatre and a cheque from his colleagues, local traders and personnel of the A.R.P. and A.F.S. services.

His successor at Burnt Oak is **F. J. Hunter**, who joined the company in mid-1940 and has been assistant manager at Edgware Road and Hendon.

Other recent changes on the Odeon circuit include the appointment of **J. J. Stoker** to the management of the Majestic, Wembley. After being with G.-B. at Holloway and Maida Vale, he spent more than nine years in control of the Foresters, Bethnal Green, was transferred to the Shoreditch Odeon early in 1938, and in August, 1939, exchanged posts with E. Davis, then at the South Harrow theatre. Later he moved to the Ambassador, Hayes.

M. Zaidner has been placed in charge of the Old Kent Road Astoria in succession to **E. J. Austin**, who has left the company.

He is followed at the Mile End house by **H. Freight**, transferred from the Hackney Road Odeon, who has been in the business since 1929, first with G.-B. in Birmingham, then with County for seven years. He was at the Beacon, Smethwick, for five years before coming to London nine months ago.

Taking his place at Hackney is **Edward Charles Carter**, who reopened the Forest Gate Odeon last August Bank Holiday. Originally with Union and Stoll at the Leicester Palace and elsewhere working on music-hall management, he has been in entertainment ten years altogether.

Leo D'Ayton, who has succeeded L. H. Harman as manager of the Regent, Weston-super-Mare, comes from the Palladium, Exeter. He is one of the oldest members of the staff of the Albany Ward circuit, which he joined in 1911, his first job being in Weymouth.

RUSSIAN NEWS FOR LABOUR ORGANISATIONS

Six-Day Presentations for £18 18s.

The 16 mm. distribution of the Soviet War News Film Agency's sound films of the Russian scene has been entrusted to the Workers' Film Association.

The latest addition is the much-discussed "U.S.S.R. for Victory," in which Stalin makes his famous "scorched earth" appeal to the Russian people.

The film of the signing of the Anglo-Russian Alliance has also been added to the W.F.A. library.

The Workers' Film Association, Ltd., is offering to Labour organisations a full week of film shows, with as many shows each day as they can organise, for the sum of £18 18s. per week of six days.

Where it is beyond the means of a single organisation to take advantage of this offer, very successful film weeks can be run by joint action between neighbouring organisations. By moving the show from place to place during the week, the films reach a wide audience and generally stimulate a demand for more shows in other districts.

Some of the latest additions to the W.F.A. library make a tremendous impression at Aid for Russia meetings and have great pulling power. They are available at £3 3s. a day.

Essex Modifies Ban on "Birth of a Baby"

MAY BE SHOWN AT CLINICS

So many protests were received from the general public against the Essex County Council's decision to ban the film "The Birth of a Baby" from public exhibition in the county that a committee of the council viewed the film for a second time.

While the council now adhere to their previous decision not to permit public exhibition of the film generally, they make the concession that it may be shown in clinics of local authorities or to suitable organisations interested in gynæcology.

Exhibitor Fined at Thirsk

Bernard Schofield, of 545, Otley-road, Leeds, proprietor of the Ritz, Thirsk, and Star Cinemas (London), Ltd., of Aire Street, Castleford, proprietors of the Regent Cinema, Thirsk, were at Thirsk (Yorkshire) Police Court fined £1 each on each of three summonses under the Young Persons (Employment) Act, 1938.

They were charged with failing to give an employee a weekly half-holiday, retaining the services of an employee after 10 p.m., and failing to keep a record of hours of employment.

Obituary

Roll of Honour

We regret to record the death, as a result of a flying accident, of Pilot-Officer Maconochie, formerly assistant manager at halls in No. 2 area of the Odeon circuit. He was about 22 years of age and a native of Clacton-on-Sea.

PILOT OF RHYL ENTERPRISES

Death of S. Thornley

The death has occurred of Samuel Thornley, for 34 years secretary and general manager of Rhyl Entertainments, Ltd., proprietors of the Plaza and Regal Cinemas and Queen's Theatre, Rhyl, as well as several other enterprises in the town.

Mr. Thornley piloted the development of these various new enterprises with skill and enterprising foresight, and his long record of service received tangible recognition three years ago when he was the recipient of a presentation from the company and staff. He retired in May of this year but still retained a connection with the company in an advisory capacity.

The funeral took place at Ashton-under-Lyne.

THIS

is the opening title of a sensational short

We are indebted to the unnamed Nazi Cameramen whose propaganda material we have borrowed without permission.

We feel it is now used in a worthier cause than that for which it was originally intended.

these are some adjectives the press applied to it—

--PUNGENT--WITHERING--DAILY EXPRESS (80%)
--BRILLIANT--GRAPHIC--MOVING--STIRRING--Manchester Guardian--TIMELY DAILY MIRROR
--REMARKABLE--

from the opening title to the magnificent ending are packed twenty minutes of interest and thrills—brilliantly commentated by **FRANK OWEN** *(whose postscript on Leningrad was one of the great broadcasts of the war) and produced by* **CAVALCANTI** *(who gave you "Men of the Lightship"—"Yellow Cæsar", etc). Made at* **EALING STUDIOS**, *distributed by*

UNITED ARTISTS

"GUESTS OF HONOUR"

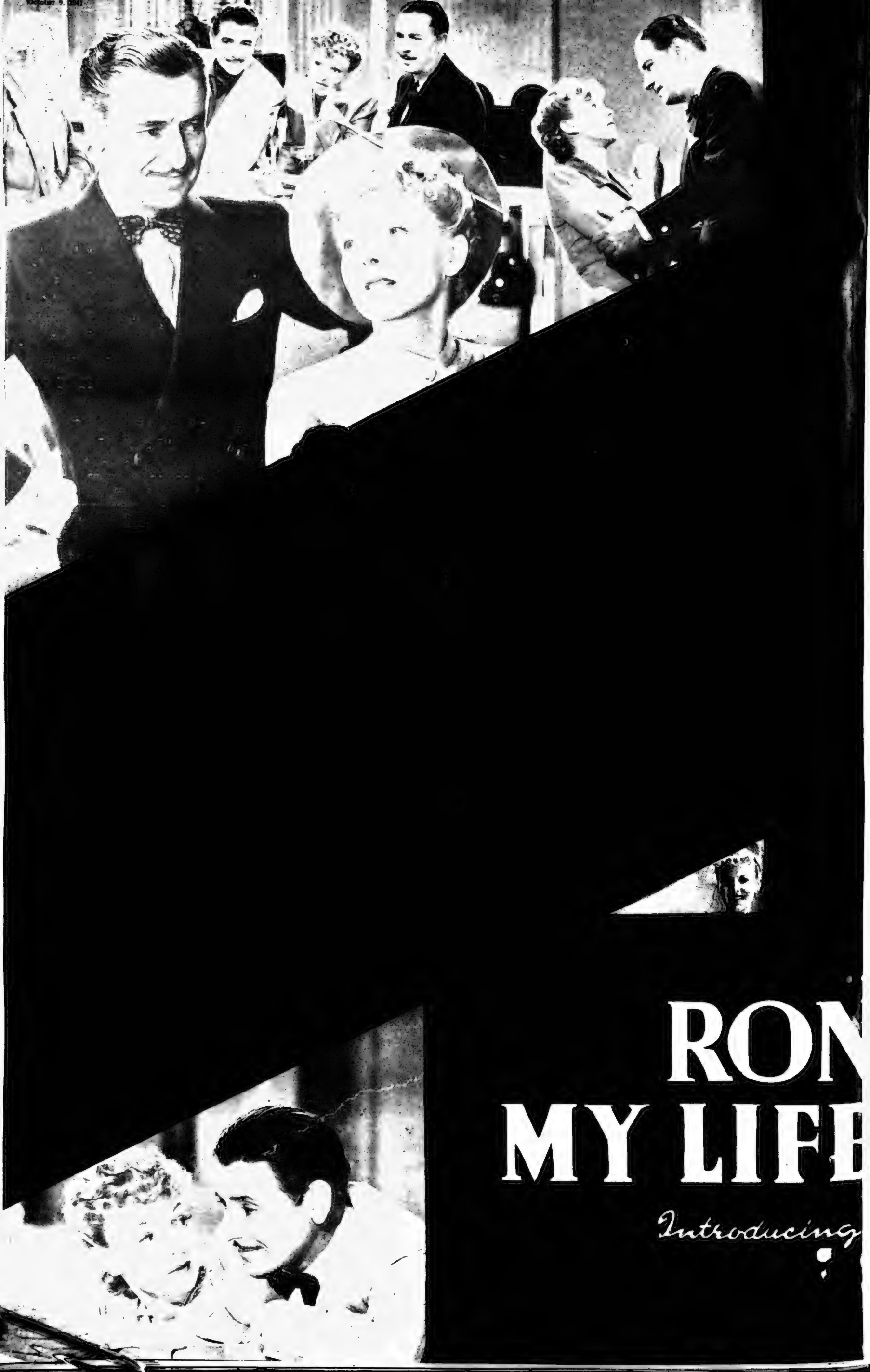
PROVINCIAL TRADE SHOWS

BIRMINGHAM	West End	Friday,	Oct. 17th.	10.30 a.m.
CARDIFF	Empire	Friday,	Oct. 10th.	11 a.m.
LEEDS	Scala	Friday,	Oct. 10th.	10.45 a.m.
SHEFFIELD	Cinema House	Thursday,	Oct. 23rd.	10.45 a.m.
LIVERPOOL	Scala	Wednesday,	Oct. 15th.	10.45 a.m.
MANCHESTER	Gaiety	Friday,	Oct. 17th.	10.45 a.m.
NEWCASTLE	Queens	Tuesday,	Oct. 14th.	10.45 a.m.
SHEFFIELD	Cinema House	Wednesday,	Oct. 29th.	10.45 a.m.

F—19-22

"The Saint meets the Tiger"
with
HUGH SI
JEAN G

SINCLAIR
GILLIE
GORDON McLEOD · CLIFFORD EVANS
WYLIE WATSON · DENNIS ARUNDELL
PRODUCED BY WILLIAM SISTROM
DIRECTED BY PAUL STEIN
FROM THE NOVEL "MEET THE TIGER" BY LESLIE CHARTERIS
The Saint



RON
MY LIFE

Introducing

I will explain all this

to you at the

Trade Show, Cambridge Theatre

Today, Thursday, Oct. 9, at 2.30

and at

BIRMINGHAM	West End	Wed. October 15, 10.30 a.m.
NOTTINGHAM	Hippodrome	Wed. October 15, 10.30 a.m.
CARDIFF	Empire	Wed. October 15, 10.30 a.m.
GLASGOW	Picture House	Wed. October 15, 10.30 a.m.
LEEDS	Scala	Wed. October 15, 10.30 a.m.
SHEFFIELD		
LIVERPOOL		
MANCHESTER		
NEWCASTLE		

ALD COLMAN *in*
WITH CAROLINE
ANNA LEE

ELEVEN BRITISH FILMS FROM PATHE

THRILLS, COMEDY AND TOPICAL WAR THEMES

"BANANA RIDGE" THE FIRST

WORK upon "Banana Ridge," the Ben Travers' farce, the first of the current programme of eleven British offerings, is so well up to schedule that W. J. Gell, of Pathé, hopes to Trade show it during the first week or so of November.

"Banana Ridge" is one of the nine pictures announced as being contributed to the Pathé line-up by Associated British. Production is taking place at Welwyn with Walter Mycroft as producer-director. Alfred Drayton and Robertson Hare are in the top rôles, and an attractive supporting cast includes such outstanding names as Adele Dixon, Isabel Jeans, Nova Pilbeam and Peter Kinsella. Cameras are in the capable hands of Claude Friese-Greene.

It will be followed by a mystery thriller of the Yorkshire Moors entitled "The Night Has Eyes," by Alan Kennington, and one of the best sellers of to-day. It will be produced by John Argyle and directed by Leslie Arliss. Actual exteriors will be shot in Yorkshire.

Other subjects definitely set for early production are as follows:—

London's Fire Fighters

The idea behind "London is Burning" is the Auxiliary Fire Service in action. This actionful epic of the bravery and courage of the London fire fighters during the second great Fire of London is a subject of undeniable exploitation importance. There is romance in the story as well as plenty of action and suspense, and the highlight, of course, will be the Nazis' tremendous attempt to reduce London to ashes. Rodney Ackland, who wrote the script of "Hatter's Castle," will do the scenario, based on an original by Maurice Richardson.

Thrills in the Air

The Ministry of Information and the Air Ministry are co-operating on an original story (as yet untitled) which will have the Air Training Corps as its background. There are more than 200,000 Air Training cadets in this country, and their training, together with some authentic thrilling action above the clouds, will provide the live exhibitor with an epic action picture of box-office superiority. Although the picture has a propaganda flavour, it is the aim of the producers to concentrate on the strong dramatic entertainment angles of the story.

"Canteen Kitty"

Norman Lee is working on the scenario of "Canteen Kitty," an original story by Carlene Mair, which depicts the determination of the younger generation to play their part in making the lives of those who have to soldier as comfortable and bright as war time allows, and to pursue their education despite all difficulties so as to fit themselves for the great work of reconstruction which lies ahead. Settings in the story cover a girl's school, a canteen in a main railway terminus, a large military training centre, and one of the colleges at Oxford.

Negotiations are now proceeding to obtain the film rights of four further excellent story successes.

Pathé to Produce Two

In addition to the spectacular array of product here outlined, Pathé will add to the number with two programme features, one "Pathétone Parade of 1942," with another galaxy of first-rate stage and radio talent, and another, subject yet to be decided.

Robert Donat in the title role of THE YOUNG MR. PITT (20th Century), at Shepherds Bush

ROBERT DONAT AT LIME GROVE

GREAT ACTING DUEL IN COMMONS SCENE

ALTHOUGH many of the most stirring events of the eighteenth century have already been re-enacted at Shepherds Bush for 20th Century's production, "The Young Mr. Pitt," work during the past week has been concentrated upon the great Parliamentary battle between Pitt and Fox, which will form one of the film's biggest highlights.

In a remarkable re-build of the original House of Commons Robert Donat as Pitt and Robert Morley as Fox have fought out not only a verbal duel, but as one would expect with two of our best actors, in opposing rôles, an acting duel which should prove extremely effective on the screen.

The behaviour of members in the house in those days of "elegance" was deplorable. They ate nuts and fruit, and even slept, stretched full length on the benches, during debates which had world-shaking effects on the country. Donat, who at this stage portrays Pitt at the age of 24, essayed his first speech, he was greeted with a veritable pandemonium of noise. Barking, mooing, snorting, quacking and cackling were the cat-calls of George III reign, and many extras won minor film fame by their excellent imitations.

A Solitary Signpost

A second unit, under cameraman Roy Fogwell, have caused a minor sensation which occurred when they erected England's sole signpost, on a Surrey heath. Labelled Weymouth, it was used for a scene with an eighteenth century coach and horses.

Louis Levy is making progress with the orchestral background for the production. He has composed three "subconscious" themes for Donat as the dynamic Pitt. First is for Pitt the man, then a love theme for the occasions when Pitt turns from politics to court Phyllis Calvert as Eleanor Eden, and a third, described by Levy as "threat music," to accompany Pitt in the grim moments of rallying Britain against Napoleon.

Even Napoleon will have his theme, as Levy is arranging extracts from Beethoven's "Eroica Symphony" to build up, subconsciously, a disturbing and foreboding atmosphere whenever the Emperor appears on the screen.

Bellamy's Pie Shop

"Bellamy's pie shop," one of the few references to food in school history books, comes to life when the much-abused young Prime Minister will be seen eating one of the famous pies.

The eighteenth century House of Commons had no official dining room. Hungry and thirsty members would resort to the taverns and coffee shops which clustered round Westminster Hall. In 1873, the Deputy Housekeeper, John Bellamy, decided on the experiment of providing refreshment in his own premises in Old Palace Yard. His idea was received with great enthusiasm by the members and he was granted a small subsidy towards the expense of fitting up his dining room and kitchen for the purpose.

Several scenes in the film are laid in these famous rooms with the M.P.s taking wine and eating the traditional pies at the long oak tables. The well-known Yorkshire actor, James Harcourt, plays Bellamy.

A Wellington bomber on the set at Denham where it is used for important sequences in the British National production ONE OF OUR AIRCRAFT IS MISSING

"FOREMAN" CLIMAX FILMED

FRENCH EVACUATION SEQUENCE

THOUGH several weeks of shooting remain the exciting climax to "The Foreman Went to France" was shot this week at the Ealing Studios, where Michael Balcon is producing this new Tommy Trinder-Constance Cummings-Clifford Evans subject, with Cavalcanti as associate producer and Charles Frend directing.

The scene was a French quayside which the foreman and his colleagues reach after their adventures across France.

The striking quayside set, occupying the whole of Stage 2, included a full-sized French fishing smack crowded with refugees fleeing from the stricken French countryside.

It is one of the most moving scenes in the story. The refugees agree to sacrifice their personal belongings in order to make room for the valuable machinery for which the foreman and his colleagues have risked their lives.

Tommy Trinder, Constance Cummings and Clifford Evans all took part in this sequence, which called for a large crowd of extra players.

With steady progress being made on "The Foreman Went to France," Ealing Studios are now preparing Will Hay's new film, which will be the next subject to take the floor. The title will be "The Goose Steps Out," and the film will show Will Hay in another schoolmaster rôle—this time as a British agent masquerading as a Nazi professor in a German University.

NEW ASKEY FILM AT ISLINGTON

Herbert Mason Directing

A new Arthur Askey production, "Back Room Boy," will take the floor at Islington on October 13, directed by Herbert Mason, with Moore Marriott and Graham Moffatt in supporting rôles.

"Back Room Boy" is an original story written by J. O. C. Orton, with Marriott

Continued at foot of next column

Dunkirk Heroes in "Unpublished Story"

Scenes in a Dover hotel during heavy shelling were filmed early last week for the Two Cities-Columbia production, "Unpublished Story," now in its eighth week at Denham. The settings designed by Carmen Dillon represented the vestibule, lounge and dining-rooms of the hotel, and the action showed Carol Bennett (Valerie Hobson) staying there in order to obtain stories of Dover's reactions to enemy attacks. She is followed by Bob Randall (Richard Greene), who tells her of the danger she runs from the heads of the spy group whose activities they are about to expose.

A sequence was also shot in the offices of Stannard and Falter, the estate agents, whose business actually covers the network of spies.

Special exterior scenes will be shot by the entire unit, headed by producer A. Havelock-Allan and director Harold French, depicting units of the British Army defending a section with headquarters in a French farmhouse near Dunkirk. The War Office gave full co-operation, and an actual Bofors gun with its crew (men who have won championships at this form of gunnery) and a number of soldiers relive some of their experiences in those scenes. The action leads to the scenes where Bob (Richard Greene), newspaper war correspondent, found wandering along the road leading to the farmhouse with a German gun in his possession, is arrested as a spy but eventually succeeds in clearing himself.

Next week scenes will include shots at Waterloo Station showing the weary heroes of the B.E.F. returning from Dunkirk.

M-G-M DEFER PRODUCTION

Starting at Denham in January

The resumption by Metro-Goldwyn-Mayer will be unavoidably postponed for a few weeks.

Reservations of floor space in the Denham studios had been made for December. Prior productions there have, however, been subject to certain unforeseen delays, and the M-G-M reservation will not now be operative until January.

In these circumstances Ben Goetz is expected to postpone his arrival in this country for a corresponding period.

Baxter Starts J. B. Priestley Subject

"Let the People Sing"

RIGHT on schedule, John Baxter started work on Monday on the first shots of "Let the People Sing," the J. B. Priestley novel now being filmed by British National. This subject is not only Baxter's most ambitious undertaking to date, but it is also the biggest film British National has yet attempted. Baxter, as producer and director, has scheduled a minimum of eight weeks at Rock Studios.

Monday's opening sequences were also the opening sequences in the novel, the offices of Packles Agency, to which the one-time famous comedian Tommy Tiverton resorts as a last hope of getting a job. Bromley Davenport, who had a small but telling rôle as the pawnbroker in Baxter's "Love on the Dole," appears as "Packles," with Alexander Fields playing his son and Diana Beaumont his secretary.

For a man with Baxter's experience and long list of successes, it seems strange to say that "Let the People Sing" will give him his big chance, but in a way he looks upon this as his big break, and he plans to give a number of other people a break with him. So Edward Rigby, who appeared as assistant dosshouse keeper to George Carney in "The Common Touch," is to be given the star rôle of "Tommy Tiverton," the ex-comic star of the novel, one of the finest character rôles of the season, and Rigby's biggest film chance. Patricia Roc has been chosen for the leading female rôle, a fiery, unconventional young girl who roams the countryside in search of adventure. Oliver Wakefield will be seen as a lazy young nobleman who falls in love with the girl and rebels against the bullying and browbeating of his mother, played by Annie Esmond. Fred Emney is a peppery, drink-loving ex-governor of one of our farthest flung outposts of Empire, and Alastair Sim will be seen, complete with beard, as a Polish refugee professor.

Michael Powell and his unit have moved out of Denham over to Hammersmith, where interiors on "One of our Aircraft is Missing" will be completed. There is still some weeks to go on this original Emeric Pressburger story, for numerous exteriors have yet to be filmed. The picture features Godfrey Tearle, Hugh Williams, Hugh Borden, Emrys Jones, Bernard Miles, Eric Portman, Hay Petrie, Googie Withers, Joyce Redman, Pamela Brown, and many other well-known players.

Meanwhile, G. W. Parish has a story already lined up to go into immediate production at Rock following the completion of the Baxter production about the end of November. Following his usual policy, he does not intend to make an announcement about this or subsequent subjects until the necessary preparations and negotiations are completed. The only point about which he is a trifle vague is a plan to close down for six weeks' rest sometime next February. British National has been working continuously since the outbreak of war with sometimes as many as three subjects in production simultaneously. It will be remembered, however, that last time Mr. Parish forecast a six weeks' closure it was merely a prelude to an intensified production drive.

Edgar and Val Guest collaborating for the screen play. "Big-Hearted" Arthur is first seen as one of the "back room boys" of the B.B.C., a highly important job providing many big laughs. Askey's fiancée disapproves of his work, gives him up and he gets himself sacked. He is then sent to a remote lighthouse as meteorological expert, where he hopes he will be free from women. After a series of exciting experiences he becomes involved in a spy plot and acts as unwilling host to a bevy of shipwrecked beauties in the lighthouse. Arthur returns sadly aware that feminine influence extends even to the remoter parts of the world!

A "B" unit has been in Anglesey and the Lleyn Peninsula in North Wales for the past two weeks searching for suitable locations on the rocky coast. The unit consists of Mickey Delamar as assistant director; art direction, Wally Murton; production manager, Jack Swinburne; camera, Jack Cox; recording, W. A. V. Wilson; cutting, Charles Saunders; continuity, Maisie Kelly; make-up, Len Garde; stills, George Cannons.

"Back Room Boy" is a Gainsborough picture, produced by Edward Black with Maurice Ostrer in charge of production for G.F.D. release.

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Continued from page 3

C.E.A. "Curfew" Appeal to Premier

PROTESTS AGAINST ARBITRARY CLOSING

from time to time. We consider that we may claim to play the next greatest part. We desire to continue unhampered by unnecessary restrictions imposed at will by various local officials. We feel that result would be achieved if you would indicate that in the interests of efficiency of production and the maintenance of morale the workers should not be denied, after a hard day's work, a visit with their families to their usual kinema and the opportunity of seeing the length of programme to which they are accustomed.

"This plea is in no way connected with transport problems, which we shall be able to solve with Colonel Llewellin next week."

SIR KINGSLEY WOOD,

"On various occasions you have paid this Trade a number of compliments, and we trust that our cordial regard for one another has in no way lessened when you look at the Entertainments Tax returns. We can also promise you a lot of revenue by way of Excess Profits Tax as well as Income Tax from exhibitors if we are left to see the year out without unnecessary restrictions on closing, as business these last few months—excepting, of course, the war time depressed areas—has been very good.

Exhibitors Face Loss

"We are faced with a recrudescence of early closing restrictions. Closing hours of 7, 8 and 9 p.m. eliminate all, or most, of the evening performances, and what was a profit previously becomes a subsequent loss. For instance, we hear that in an important Midland Civil Defence Region a 7 p.m. curfew is under contemplation as from November 4. This is an area where results have been good, but such a curfew will make the year's accounts show a loss. We shall not receive anything nor will you, whereas, if we can continue as at present you will receive most of the results and we shall have what is left.

"So much for the financial side which, however, could be subordinated if restrictions last year had indicated that any useful purpose was served. At the outbreak of the war we were closed, followed by restrictions which experience proved to be unnecessary. There is, however, a more important aspect which is the effect upon the public. Closing at 7, 8 or 9 p.m. virtually deprives large numbers of people of any relaxation. . . . The public-houses seem to escape restriction, but they are short of beer which may be aggravated if kinemas are closed and their patrons for want of any other recreation transfer their patronage. You, with your knowledge of the industrial districts, will realise the effect upon efficiency and morale of all work and no play coupled with an early black-out which may ultimately even involve political dissatisfaction. We think that it should be laid down that the worker has a right, after a hard day's work, to be able to go to a kinema and see the whole programme.

"We have sent representations to the Prime Minister. We feel that we make one of the larger contributions to the maintenance of public morale, we want to continue doing this, which we can do if we are permitted to retain our normal hours of closing."

BRENDAN BRACKEN,

"We are discussing transport and peak hour problems in regard to kinemas next week with Col. Llewellin and do not anticipate any difficulty in finding a solution. We mention this at the opening so that it may not be confused with another question which is of greater importance.

". . . One effect of possible early closing restrictions is that the worker who has been in the factory all day is deprived of the opportunity of visiting a kinema. He very often brings his family, who want to see the whole programme, which lasts 2¼ to 2¾ hours. If they cannot see the whole programme they are not content to see perhaps only the 'big' picture, but stay away. Public-houses do not seem to be restricted, except that they are short of beer in many places. Early closing of kinemas aggravates that situation to the extent that the kinemagoers transfer their patronage."

Following references to the consequences of early closing last winter, it is pointed out that in the Metropolitan Police district of London, which was most heavily raided, no restrictions were imposed and the kinemas adapted themselves to the needs of the public.

"We think that you are in an exceptional position to report the effect upon the worker of an early black-out, no places of entertainment open after 7 p.m. or thereabouts, and the only relaxation available a limited amount of beer when it can be obtained. . . .

"Restrictions operate to keep the public away when there is no raiding. We hope that we may be allowed to continue to play our part in the maintenance of morale as the principal contribution which we can make to the war effort, and will appreciate your support for our efforts to this end."

£1,806 FROM S.O. IN CROYDON

5 per cent. for C.T.B.F.

THE yearly allocations to charity since Sunday opening started in Croydon in 1933 have amounted to £18,096. The contribution for year ending June 30 was £1,806, a reduction of £260 on the previous year's figure.

These facts are revealed in the report of the General Purposes Committee, to be submitted at Saturday's meeting of the Croydon Borough Council. The report states that the year-by-year allocations have been as follows: For the 21 Sundays ending July 31, 1933, £550; for the year ending July 31, 1934, £1,785; 1935, £2,024; 1936, £2,370; 1937, £2,543; 1938, £2,495; 1939, £2,453; 1940, £2,066; 1941, £1,806.

The committee recommends that of the sum available for allocation during the coming year 5 per cent. be paid to the C.T.B.F., and the balance, after deducting the Kinematograph Fund allocation, to various local charities.

The committee recommends that the application of 14 local kinemas for the renewal of permission to open on Sundays be granted, subject to the same conditions as hitherto. These include a provision that Sunday programmes must be approved, before exhibition, by a Selection Committee comprising representatives of the Trade, the council and the Churches.

CROYDON RENEWS LICENCES

Regulations Well Observed

When the Croydon Borough Council, at its licensing meeting on Saturday, renewed the licences of the local kinemas, Coun. W. G. Higgins, chairman of the General Purposes Committee, stated that all premises licensed by the Council had a clear record for the past year. During the 12 months, 486 visits of inspection were made to kinemas, 13 to premises at which there were portable projectors and 360 to Sunday exhibitions of films.

Generally speaking, the regulations of the Council had been observed, although an alleged offence in connection with the Sunday showing of films was now under investigation.

One fire and two minor breaches of the regulations had been reported to the committee, and appropriate action was taken.

The Council authorised the continuance for another year of Sunday opening at the Croydon kinemas, subject to the same conditions as hitherto. Permission to open next Good Friday was also granted.

The Sunday opening contribution in Blackpool realised £920 during the past year.

In Northamptonshire £200 is available in respect of the last quarter.

VOTING TIE LOSES S.O. AT KINGSWOOD

"Church Veto Unjustified"

A deputation of local exhibitors failed to convince the members of the Kingswood (Bristol) District Council of the necessity for Sunday opening in the area. For the exhibitors it was urged that they were repeatedly being requested for Sunday opening by their patrons.

On behalf of the local Free Churches, the opinion was expressed that the moral value of the Church was far greater than that of the kinema. At the present time there was an increase in the pagan spirit in the community.

Mr. Brown, moving that the council should support Sunday opening, thought that the attitude adopted by the Churches was one of intolerance. He did not think they should have the right to say whether people should go to the kinemas on Sundays or not.

The motion was lost owing to a tie in the voting and the chairman's refusal to give a casting vote.

An amendment that a poll of the ratepayers on the question should be taken was also lost.

DOVER GIVES 5% TO C.T.B.F.

Dover Town Council have decided to adhere to former rules governing Sunday charity contributions of the three kinemas in the town, which were fixed last year at £2 12s. 6d. per Sunday with a provision that the sum shall be reduced to £2 2s. should the opening hours be amended to 5.30 to 10.30 p.m. Five per cent. of the amount is allocated to the C.T.B.F.

The licences of the Plaza, Granada and Regent kinemas have been renewed for a further year.

FREE FILM SHOWS

Manchester Art Gallery

On Monday, October 6, the Ministry of Information opened a season of free film shows in the Manchester City Art Gallery with an official inauguration ceremony.

Daily film shows of programmes lasting about an hour are given, commencing at 11.30 a.m., 1.15 p.m. and 3 p.m. The Ministry shows will be given in the weeks commencing October 20, November 3 and 17, and December 1 and 15. In the intervening weeks the Manchester Film Institute will present pictures to illustrate the development of kinema art.

OPERATORS SUMMONED FOR BLACK-OUT OFFENCE

Both operators at the Royal Cinema, Bury, Lancs—David John Berry and John Clegg—appeared at the Borough Justices' Court on October 2 to answer summonses for displaying a light from the foyer of the kinema during the hours of darkness. Berry pleaded guilty and was fined £2; Clegg pleaded not guilty and the case against him was dismissed.

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Rosalind Russell Signed b Paramount

HEMINGWAY FILM IN TECHNICOLOR

ONE of the biggest productions on the current Paramount schedule, "Take a Letter, Darling," is to serve as Rosalind Russell's début with the organisation. She will co-star with Fred MacMurray.

Mitchell Leisen is to direct the picture, the story of which is based on the career of an ambitious, high-powered advertising woman and her man secretary. It is based on an original by George Beck and adapted for the screen by Claude Binyon, one of Hollywood's foremost writers of romantic comedy.

A Naval Musical

On the completion of his rôle in "The Remarkable Andrew," William Holden will co-star with Dorothy Lamour and Eddie Bracken in "The Fleet's In," an elaborate naval musical film, which is scheduled for early filming, with Victor Schertzinger directing.

Paramount are coralling a brilliant array of talent from the Broadway stage for this musical comedy, notable among them being Cass Daley, funny-faced singer; Betty Hulton, glamorous blonde dancer; Gil Lamb, eccentric comedian; and the dance Lorrane and Rognan.

Hemingway Epic

With location scouts seeking settings for its stirring action and still in progress for the leading rôl mount announce that all the elabo parations will definitely be comple few weeks and shooting will c during October on the great He story, "For Whom the Bell Tolls."

The film is Hollywood's most i Technicolor production since "Go the Wind." The screen version is b pared by Louis Bromfield and Sa the director.

Barrow S.O. Openin

An Order for Sunday opening o kinemas will shortly be issued. Th Committee is considering the cond be imposed by the licensing autho

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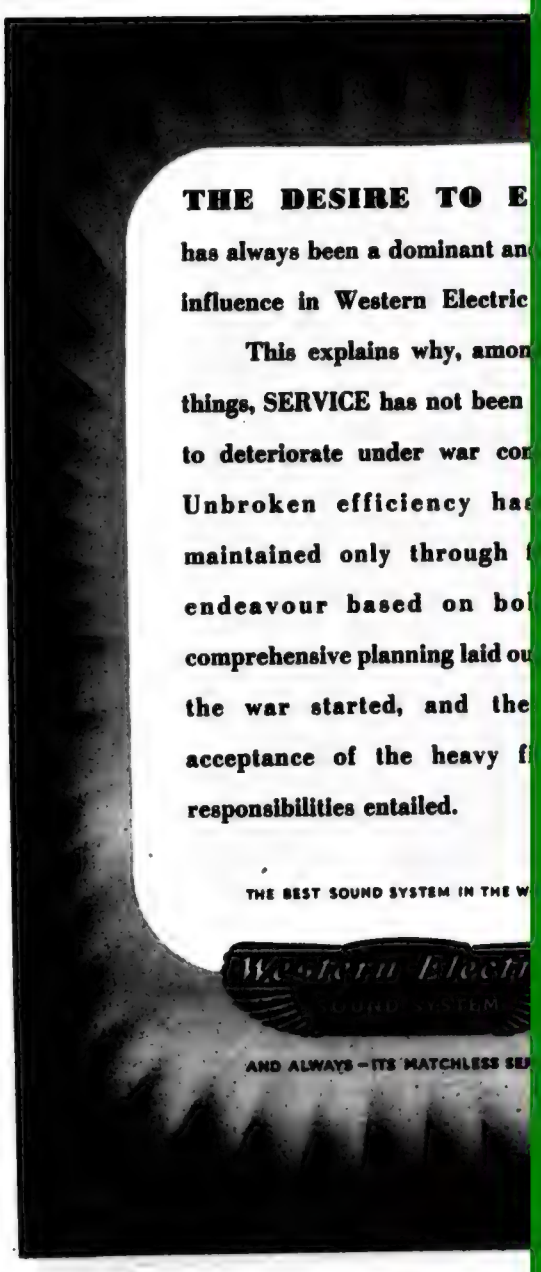
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